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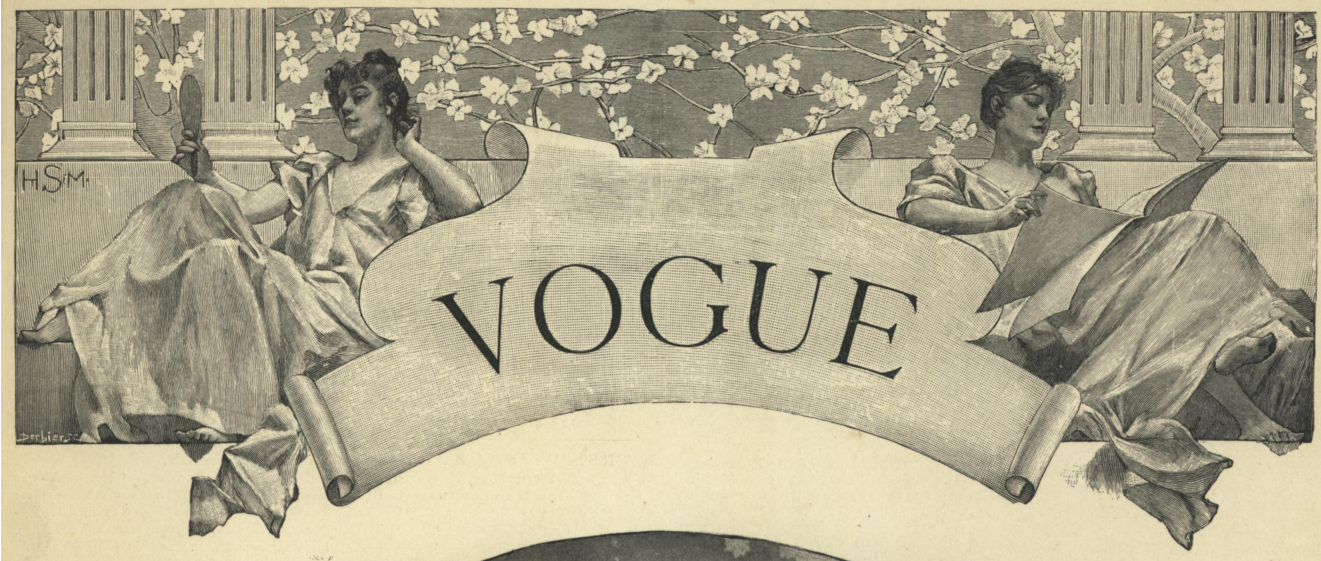

OCTOBER

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VOGUE

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27 SEPTEMBER, 1900

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SOCIETY

DIED

Morris.—At Mount Fordham on Wed., 19 Sep., Lewis G. Morris.

ENGAGEMENTS

Starr-Watson.—Miss Starr, daughter of Mrs. Daniel E. Starr, to Mr. George Watson.

Taintor-Harper. — Miss Ethel Musier Taintor, daughter of Mr. Giles E. Taintor, to Mr. John Harper.

WEDDINGS TO COME

Coster-Gray.—Mr. William B Coster and Miss Maria Griswold Gray, daughter of Mr. Henry Gray, will be married at Bar Harbor on Mon., 1 Oct.

Elliman-Trowbridge. — Mr. William Elliman and Miss Theodora Polhemus Trowbridge, daughter of Mrs. George C. Trowbridge, will be married in the Brick Presbyterian Church on Sat., 20 Oct.

Robinson-Falconer. — Mr. Alonzo Clark Robinson and Miss Elizabeth De Haas Falconer, daughter of Mr. William H. Falconer, will be married at the home of the bride's parents, 8 E. 62nd St., on Mon., 15 Oct.

Welch-Livingston.—Mr. Charles James Welch and Miss Elizabeth Kilsyth Livingston, niece of Mr. and Mrs. Van Brugh Livingston, will be married in the private chapel of Archbishop Corrigan's residence on Wed., 24 Oct.

INTIMATIONS

Griswold.—Mr. and Mrs. George Griswold are again occupying their cottage at Tuxedo.

Harrison.—Mr. and Mrs. Francis Burton Harrison have taken the house of Mr. Swits Condé, at 6 W. 56th St., for the winter.

Ripley.—Mr. and Mrs. Sidney Dillon Ripley have opened their house near Hempstead for the autumn.

Vatable.—Mr. and Mrs. Jules Vatable have returned to their Tuxedo cottage for the autumn.

Vanderbilt.—Mr. and Mrs. William K. Vanderbilt will open their town house, 677 Fifth Avenue, about the middle of Oct.

Whitehouse.—Mr. and Mrs. Norman Whitehouse have opened Midfield Farm, their place at Westbury, for the autumn season.

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Wallace.—The Misses Wallace have taken the De Rham cottage at Tuxedo for the season.

Wells.—Mr. and Mrs. Oliver J. Wells have also taken a cottage at Tuxedo for the season.

DANCES

Assemblies.—The Assemblies will be given at the Waldorf-Astoria on Thu., 13 Dec., and Thu., 24 Jan. Committee: Mrs. Charles A. Post, Mrs. Cadwalader Jones, Mrs. Lloyd S. Bryce, Mrs. John Jacob Astor, Mrs. Edmund L. Baylies, Mrs. Brockholst Cutting and Miss Whitney.

Fortnightlies.—The Fortnightly dances will be held at the Waldorf-Astoria on 4, 18 Dec., 8, 22 Jan., 5, 19 Feb.

Friday Evening.—The Friday Evening dancing class will be held at Sherry's on 14, 28 Dec., 11, 25 Jan., 8 Feb., 12 Apr.

Pratt.—Mrs. Dallas B. Pratt's evening class will be held at Sherry's on 15 Dec., 5 Jan., 2 Feb., 9 Apr.

GOLF

Morris County.—A mixed foursome handicap medal play contest was held on the links of the Morris County Golf Club on Saturday, the first eight pairs to qualify for match play contests which will be played off during October. The winners will receive silver cups given by Mr. Ramson H. Thomas, Chairman of the Greens Committee.

Those who qualified were :

Miss Eliza Hurlbut and W. T. Marsh—

									Gross.	H'p.	Net.
Out	6	4	4	5	5	6	5	5	5—45		
In	4	5	7	7	5	4	4	5	7—48		
Total									93	0	93

Miss Cornelia Willis and W. A. Flagg—

Out	6	4	5	5	6	5	4	4	6—45		
In	5	5	10	8	6	4	4	8	6—56		
Total									101	6	95

Mrs. William Shippen and James A. Tyng—

Out	6	5	4	6	4	5	5	4	6—45		
In	5	5	6	7	6	5	4	6	8—52		
Total									97	0	97

Miss Marie G. Bryce and W. L. Thompson—

Out	4	5	4	5	5	7	7	6	7—50		
In	5	6	6	8	6	2	5	6	6—50		
Total									100	3	97

Miss March and Arthur Berry—

Out	5	7	5	7	5	7	7	6	5—53		
In	5	5	8	9	6	5	5	6	7—56		
Total									109	10	99

Miss de Bary and Adolphe de Bary—

Out	6	5	7	8	5	6	6	5	6—54		
In	5	5	6	7	8	4	4	6	9—54		
Total									108	8	100

Miss L. Slade and J. F. Emmett—

Out	6	7	8	6	6	5	4	5	7—54		
In	8	6	8	8	6	5	4	5	7—57		
Total									111	9	102

Miss Kip and George J. Little—

Out	5	5	7	6	6	5	6	5	8—53		
In	5	5	8	8	6	5	6	6	5—54		
Total									107	2	105

FOREIGN TRAVEL

Deutschland.—Arriving Sat., 22 Sept.: Mr. and Mrs. George C. Boldt, Mr. and Mrs. Charles du Pont Coudert, Dr. and Mrs. William H. Caswell, Mr. George A. Clark, Mr. and Mrs. John Eaton, Mr. William H. Helmuth, Dr. and Mrs. William Tod Helmuth, Mr. George L. Lorillard, Mr. and Mrs. F. W. Mathiesen, Mr. E. A. Mathiesen, Miss Emma Mathiesen, Miss Mary Twombly, Mr. and Mrs. Stanford White, Mr. and Mrs. C. W. Wheeler, Miss Martha Washington.

DRESS ON THE STAGE

The Husbands of Leontine

Left Figure.—Gown of white woolen material. The skirt is tucked on the straight of the material in groups of three, with lace insertion between, and gathered in at the waist. The waist is tucked in the same fashion. The yoke is of tucked chiffon with lace inset; lower sleeve of chiffon with bands of lace insertion, girdle and corsage knot of maize satin.

Second Figure.—Evening gown of blue chiffon over light blue silk. The skirt has three ruffles of chiffon at the bottom and, above these, a trimming of white lace appliqué. The waist is simply made. A fichu of blue chiffon is draped gracefully about the shoulders and caught in front with a cluster of pink roses. Long wrinkled sleeve of chiffon, with a frill at the hand.

Third Figure.—Evening gown of delicate white lace over yellow chiffon. The bodice is simply made, trimmed only with a knot of yellow ribbon at the left shoulder and a cluster of orchids at the right. The lace skirt has a band of insertion arranged in points, and below this a flounce. Girdle of yellow satin.

Fourth Figure.—Gown of pink crêpe de chine with satin dot. The skirt is trimmed with narrow panels of renaissance lace. The crêpe de chine is tucked at the waist, the fullness falling out several inches below. The flounce is of pink chiffon ruchings, latticed, over another flounce of white chiffon. The bodice is tucked throughout, and trimmed with lace. The collar is of lace with two black velvet straps clasped in front. The lower sleeve is of pink chiffon with deep cuff of lace strapped with black velvet corsage bow of black tulle. Hat of pink roses, pink chiffon and black velvet.

SEEN ON THE STAGE

A Million Dollars is the very commercial title of an extravaganza which, after a long interval of preparation, has finally been brought out at the New York. A. Baldwin Sloane supplied the music of the piece, and the text was furnished by Louis Harrison and George V. Hobart. The three large and elaborate ballets are entitled, respectively, Coney Island, The Roses, The Allies. Among the leading players is Cora Tanner.

The Belle of Bohemia, at the Casino, is also one of the new plays of the week, it being the joint production of Harry B. Smith and Ludwig Erlander, the latter supplying the musical portion. The scenes represented include Coney Island, Newport and parts of Switzerland. Virginia Earle and Sam Bernard sustain the leading rôles.

Sag Harbor, James A. Herne's play, which is cast in the mould of Shore Acres, was selected to open the new playhouse, Theatre Republic, last evening. The play was acted in several large cities last season, so that the competent company were well up in their rôles. Besides Mr. Herne, the company includes his daughters.

Mr. Sothern's season of Hamlet will have run its appointed course at the Garden Theatre on Saturday evening. It is to be succeeded by an elaborate revival of Henry v in which Mr. Richard Mansfield is to have the star part. It is rare in this vaudeville-loving age to have even one Shakesperian revival, but that two should be given in the same theatre, one immediately after the close of the first, is indeed surprising, and matter for felicitation.

Caleb West at the Manhattan is doing so well that it is rumored an extension of time is being negotiated.—The Rose of Persia has succumbed at Daly's to the trying handicap of poor performers and its withdrawal is announced. The next play at this house is to be San Toy, in which James T. Powers, Marie Celeste and Minnie Ashley are to fill the principal rôles.—This week will also see the last of The Pride of Jennico at the Criterion.—Still another play to be withdrawn on Saturday is The Parish Priest, which has done very good business at the Fourteenth Street Theatre. This is to be followed by an American drama by Joseph Arthur entitled Lost River.

All on Account of Eliza, the sprightly farce in which Clara Lippman and Louis Mann have added to their popularity, will leave the Garrick on Saturday. At this house on Monday next Mr. William H. Crane will produce an ambitious dramatization of David Harum.—On 1 October, Ben-Hur will be superseded at the Broadway Theatre by Marcelle, a play in which Blanche Walsh will play the principal part.

Mrs. Sarah Colwell Le Moyne is to come back to New York as a star in a drama of American society entitled The Greatest Thing In The World. The piece is scheduled for production at Wallack's Theatre on 1 October, thus allowing Otis Skinner's adaptation of Prince Otto, which is now in its last fortnight. — Arizona, the Augustus Thomas play, given to the public of other cities so long before it was produced at the Herald Square Theatre, is doing an excellent business and the indications are that it will have a very long run.

The first of October is the date set for the opening night of English opera at the Metropolitan, Faust being the selected opera for the occasion. The Mephistopheles of the occasion is to be Clarence Whitehill. A large company of excellent singers has been engaged. Tannhauser, Mignon and Faust are the operas selected for the first week's representation.—A Royal Family continues at the Lyceum, the only perplexity for the management being how to adapt previously arranged dates so as to keep this play on the Lyceum for weeks and weeks beyond its original date. Miss Annie Russell seems fated always to thus embarrass her managers. A year ago Miss Hobbs, as presented by Miss Russell likewise developed such amazing popularity that there had to be much rearranging of dates in order to keep the play at the Lyceum until most of those who desired to see it had been satisfied.

Miss Isabel Irving has made a hit in The Husbands of Leontine, the farce from the French that holds the boards at the Madison Square Theatre.—The Monks of Malabar at the Knickerbocker, in which Mr. Francis Wilson has found a congenial leading rôle, is booked to remain until the first of November at least.

DESCRIPTIONS OF FASHIONS

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Gown of Russian green zibeline over same color taffeta. The circular foundation of taffeta is finished with an accordion plaiting. On this skirt are hung the four graduated circular flounces of zibeline, which overlap each other for about four inches. A short boléro, with three-quarter length sleeves, shows an inner band of same at lower edge, and has small double cape collars. It is lined with ivory-white peau de soie, and fastens with two large pearl buttons inlaid with silver. The waistcoat, high collar and lower sleeves, are of white cloth, with a cut-work design of black velvet appliquéd, followed by a fine silver cord that is little more than a thread. Wristbands of the cloth, with alternate rows of black and silver braid Smart beaver hat in a pale shade of castor, with large black velvet bow, high on left, and rhinestone buckle.

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Left Figure.—Evening gown of Nankin yellow taffeta, shot with a white silk warp, over cream taffeta. A circular foundation of cream taffeta is finished with a deep accordion-plaited frill. The drop-skirt of yellow taffeta is circular and trimmed with fine ivory-white point de gêne, as a yoke with four tabliers, which hang almost to the hem, one each side of front and the two at back meeting. Passing through the yoke on each hip are three graduated straps of black velvet ribbon, ending with a rhinestone buckle and loop. The décolleté waist is of accordion-plaited chiffon in the Nankin yellow. Over this is a short-sleeved bol ro of the point de gêne, rounding up in front. Straps of the velvet ribbon, with loops and buckles, trim corsage, the velvet being run through the lace. In front the velvet is brought down to the narrow draped girdle, which fastens with a crosswise bow and buckle. A large buckle at back of girdle.

Middle Figure.—Dinner dress of ivory-white satin-finish crêpe de chine, embroidered with a small dot, over same color of taffeta. The three-piece taffeta foundation has a lace-edged ruche as finish. The drop-skirt of crêpe is also in three pieces, with groups of tucks in circular sides and at back, and is edged with a tiny quilling of same. On the left side of front gore is a jabot of point appliqué from waist to hem, concealing fastening. Starting from small rosettes at second group of tucks, towards back on right side, are two bands of mauve panne velvet, draping under the tucks at seam across front gore to left, where they finish with a large rosette. The bodice is of the crêpe, with short tucked sleeves, a narrow ruffle of chiffon on edges. Jabots of the point appliqué down fronts, which open over an accordion-plaiting of ivory-white chiffon. Accordion-plaited chiffon puffs are caught with mauve panne band and bow. Shoulder straps, girdle and second halt girdle of the panne. Large velvet pansy at waist and on left side of corsage.

Right Figure.—Evening dress of pale cerise chiffon and cream guipure over ivory-white taffeta. The circular taffeta foundation is finished with a lace-edged ruche. On this is placed the front panel of guipure, having a veiling of mousseline de soie between. The circular sides and back of the cerise chiffon are edged with a tiny quilling of same, and have rows of shirring at top to form a yoke, and a band of shirring eighteen inches below that. From under a cluster of palest pink roses and foliage the line of this band is continued with one of black panne velvet ribbon, crossing the lace panel, with bow and ends at left side. The bodice has a shirred front of the chiffon and a shirred chiffon boléro, bordered with a band of guipure. Guipure bands form a bertha around corsage, and a band of the ribbon velvet crosses front to left shoulder, ending with loop amid roses and foliage. A belt of the ribbon velvet has long ends falling from under the oval rhinestone buckle.

Fig. 6116.—Gown of mode voile, embroidered in self-tone over bluét taffeta. The three-piece taffeta foundation is training and finished with an accordion-plaiting on edge; on this is placed the front breadth of plain voile, which has bands of deep cream Cluny insertion; the two lower bands heading scant flounces of same lace. The sides and training back of the embroidered voile are circular with fullness in three box-plaits at waist; at joining with front gore a turned-under plait is caught down to top of upper flounce. The bodice and sleeves are of accordion-plaited bluét mousseline, the bishop sleeves being drawn into a band of the Cluny with a frill over-hand. The bolero of the embroidered voile has short sleeves finished in points and piped with black velvet, as is also the standing collar. The revers are faced with black velvet and a velvet ribbon strap, crossing the corsage, ends under a fancy button in loops and ends, at both sides. A shaped, wide, tight-fitting girdle of black velvet is trimmed with two rows of the fancy buttons, which are of blue enamel and silver. The hat is of bluét panne velvet with burnt orange dots draped in folds. A large bow of black velvet trims front, and small rosettes of same are under brim at back.

Fig. 6117.—Gown of lady's-cloth in the new shade of Izard over pale mahogany taffeta. The taffeta foundation is circular, finished with a narrow accordion-plaiting. The cloth drop-skirt is nine-gored, hung in shallow box-plaits, which are stitched down to fifteen inches of edge. Three graduated bands of black velvet ribbon trim the box-plaits. The boléro waist has the front edges trimmed with appliqué points of black velvet, followed with black and gold braid and narrow black velvet ribbon; the cuff on short sleeve is similarly trimmed. A

(Continued on page vii)

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VOGUE

AUTUMN STREET TOILET

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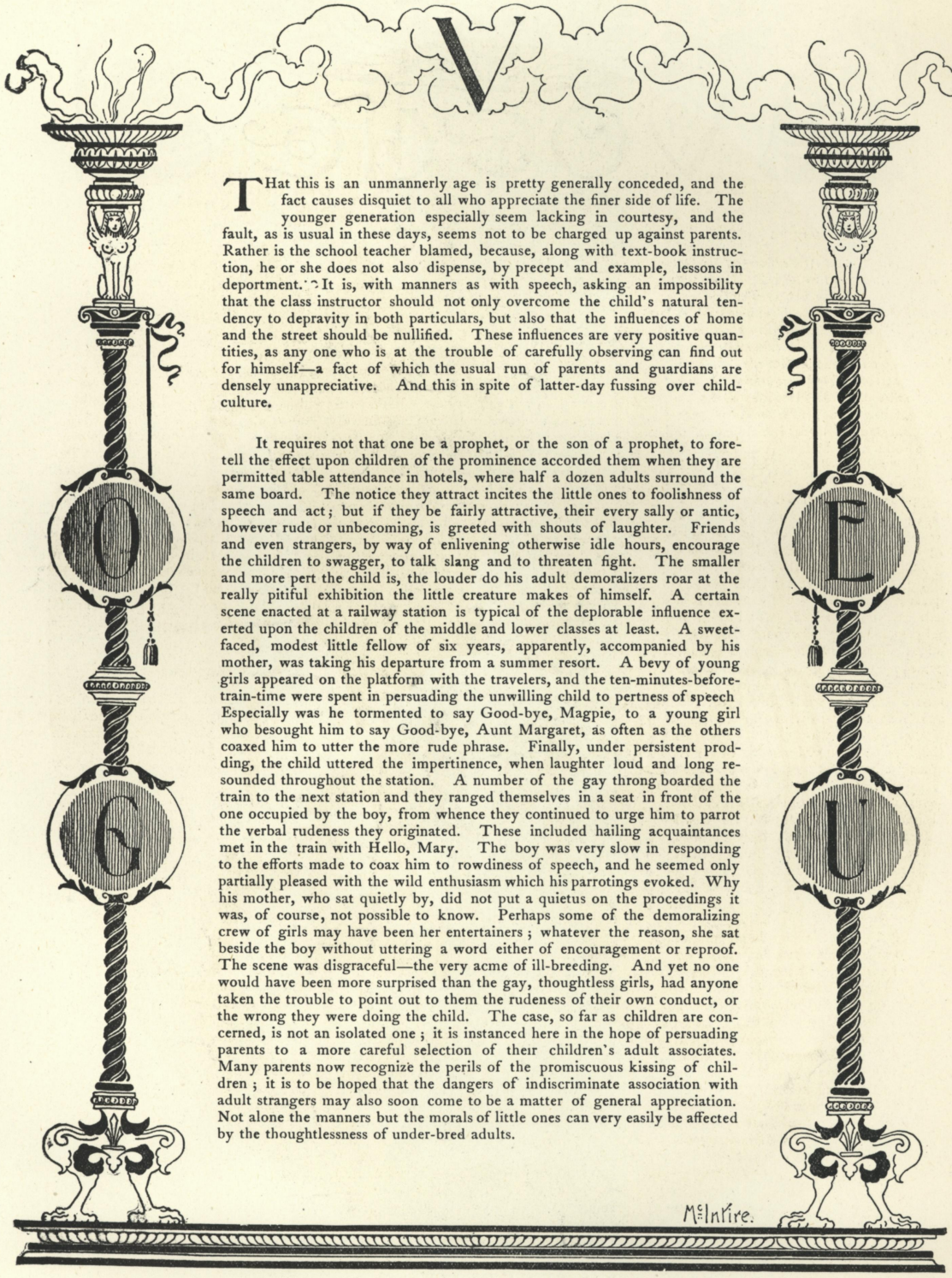

THat this is an unmannerly age is pretty generally conceded, and the fact causes disquiet to all who appreciate the finer side of life. The younger generation especially seem lacking in courtesy, and the fault, as is usual in these days, seems not to be charged up against parents. Rather is the school teacher blamed, because, along with text-book instruction, he or she does not also dispense, by precept and example, lessons in deportment. It is, with manners as with speech, asking an impossibility that the class instructor should not only overcome the child's natural tendency to depravity in both particulars, but also that the influences of home and the street should be nullified. These influences are very positive quantities, as any one who is at the trouble of carefully observing can find out for himself—a fact of which the usual run of parents and guardians are densely unappreciative. And this in spite of latter-day fussing over child-culture.

It requires not that one be a prophet, or the son of a prophet, to foretell the effect upon children of the prominence accorded them when they are permitted table attendance in hotels, where half a dozen adults surround the same board. The notice they attract incites the little ones to foolishness of speech and act; but if they be fairly attractive, their every sally or antic, however rude or unbecoming, is greeted with shouts of laughter. Friends and even strangers, by way of enlivening otherwise idle hours, encourage the children to swagger, to talk slang and to threaten fight. The smaller and more pert the child is, the louder do his adult demoralizers roar at the really pitiful exhibition the little creature makes of himself. A certain scene enacted at a railway station is typical of the deplorable influence exerted upon the children of the middle and lower classes at least. A sweet-faced, modest little fellow of six years, apparently, accompanied by his mother, was taking his departure from a summer resort. A bevy of young girls appeared on the platform with the travelers, and the ten-minutes-before-train-time were spent in persuading the unwilling child to pertness of speech Especially was he tormented to say Good-bye, Magpie, to a young girl who besought him to say Good-bye, Aunt Margaret, as often as the others coaxed him to utter the more rude phrase. Finally, under persistent prodding, the child uttered the impertinence, when laughter loud and long resounded throughout the station. A number of the gay throng boarded the train to the next station and they ranged themselves in a seat in front of the one occupied by the boy, from whence they continued to urge him to parrot the verbal rudeness they originated. These included hailing acquaintances met in the train with Hello, Mary. The boy was very slow in responding to the efforts made to coax him to rowdiness of speech, and he seemed only partially pleased with the wild enthusiasm which his parrotings evoked. Why his mother, who sat quietly by, did not put a quietus on the proceedings it was, of course, not possible to know. Perhaps some of the demoralizing crew of girls may have been her entertainers; whatever the reason, she sat beside the boy without uttering a word either of encouragement or reproof. The scene was disgraceful—the very acme of ill-breeding. And yet no one would have been more surprised than the gay, thoughtless girls, had anyone taken the trouble to point out to them the rudeness of their own conduct, or the wrong they were doing the child. The case, so far as children are concerned, is not an isolated one; it is instanced here in the hope of persuading parents to a more careful selection of their children's adult associates. Many parents now recognize the perils of the promiscuous kissing of children; it is to be hoped that the dangers of indiscriminate association with adult strangers may also soon come to be a matter of general appreciation. Not alone the manners but the morals of little ones can very easily be affected by the thoughtlessness of under-bred adults.

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SMART EVENING GOWNS

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HAPHAZARD JOTTINGS

PROJECTED HISTORICAL BAZAAR—THE FRIENDLESS CONSUMPTIVE — CONEY ISLAND'S BRIGHT FUTURE—WHEN WORDS TURNED OUT TO BE GOLDEN

THE American National Woman's Suffrage Association is planning a bazaar to be held at Madison Square Garden in December, the proceeds of which are to be used for the furtherance of suffrage work. Each State in the Union is to be represented by stalls, besides which there will be booths named after women conspicuously identified with the movement; these latter are to be presided over by relatives of the woman to whom the booth is dedicated. That devoted to Lucretia Mott will be taken in charge by Quakers. The exhibit will be largely an historical one, each stall having collections of papers, letters, curios and other belongings identified with these distinguished women. Contributions to the stalls and booths are requested. The National Suffrage Headquarters is 150 Nassau Street, New York, where all correspondence should be addressed.

***

From the number and size of the hospitals in New York, and the frequency and urgency of the appeals made in their behalf, it would seem safe to assume that there was a bed for any unfortunate whose sands of life were fast running out. A pitiful case which happened a fortnight ago shows that this cheerful belief is unfounded. The victim of circumstance was a homeless man, poorly clad, and emaciated, hopelessly ill with consumption. He was discovered by a police officer lying in the street, and an ambulance being called he was taken to the Flower Hospital. Later he was transferred to Bellevue; later still to the Metropolitan Hospital on Blackwell's Island. Two days later the same man was again found lying in the street, this time in a dying condition. Again was an ambulance summoned, and the man again began the round of hospitals to which he was transferred some forty-eight hours before. His statement that he had been turned out into the streets to die, was submitted to the acting superintendent against whom the charge was made, and it is said it was confirmed to the extent that it was admitted the homeless man was turned adrift as the wards given to consumptives are so crowded that it is an utter impossibility to keep all the patients. "We, therefore, have to get rid of some of them, and those who are able to walk are turned adrift." According to other hospital officials, it is claimed that the city is filled with consumptives from the poorer classes, and there seems no adequate provisions is made for them. Few more cruel experiences can befall a man than to fall ill in the street, endure the transfer from ambulance to hospital, and back again several times before he finally reaches a resting-place. And then, although too ill to remain upright for any length of time, and with nowhere to go to be set adrift in a great busy city, dying, penniless, shelterless, who is to blame?

***

The opening-up of breathing-spaces to those unfortunates whom circumstance compels to breathe the fetid air of cities in summer must ever rejoice the heart of the lover of his kind; and that Coney Island should be suggested as the locality for an enterprise of this class is, indeed, good news. Nothing less than a two-mile stretch of beach fifty feet wide at high water is contemplated. Nor is this all. Running along this is to be a board walk fifty feet wide from the Concourse to Sea Gate. All private buildings now on this strip to be cleared. The enlightened official who made this very admirable suggestion is President Grout, of the Borough of Brooklyn. It is estimated that the work would cost $400,000, but that is not an excessive sum to pay not only for a healthful and enjoyable pleasure-ground for thousands of poor people, but as countless morally offensive and physically unhygienic places would be driven off the ground, the expenditure would also tend to discourage immorality. Those who are familiar with the scant quantity of beach front now accessible to the public, and the myriad of foul-smelling and repulsive resorts now squatted along the sand, will wish President Grout Godspeed in his effort to add to the happiness and diminish the temptation to wrongdoing of the thousands who crowd the sands of this popular resort. Apropos of Coney Island it may be interesting to quote from special correspondence the fact that prior to 1874 the usual way of going there was to hire a carriage or a buggy, cross the Brooklyn ferry, and drive along the only road to the seashore. There was only a rickety shed on the island, no diversion; not even a place to hire a bathing suit. If the tourist choose to go by water, he had an opportunity of going down by a little boat which made one trip a day from the Battery, and, as the Evening Post writer states, if the boat carried one hundred passengers a day, she was considered to be doing a good business. Within ten years there was a mighty change, and the intervening years have seen fortunes invested in buildings, and in improvements, and the end is not yet, for Sea Gate, a late manifestation, is to be followed by President Grout's beach-front plan.

***

"Words, nothing but words," are not infrequently referred to with great contempt, but are there not occasions when words accomplish as much as deeds? A striking case in point are the commendatory words of the British Commander, Admiral Seymour. What he said of the French allies has so delighted France that it is said to have completely nullified the irritation felt in that country against the English because they have not visited the Exposition in anything like such numbers as was expected. It will be remembered that the French people went to great expense in erecting and equipping hotels, and in other large-scale preparations, in the confident expectation that the English would rush over to Paris by the tens of thousands. As they have gone by the hundreds only there has been great gnashing of teeth, which found vent in various more or less pronounced ways. Behold! all is now changed. A British admiral writes words of praise—mere words—but lo! he thereby establishes an era of good feeling in the breasts of those whose pocket-books are very much the thinner because of the withholding of the British tourist's custom. This is an instance when speech was golden.

A DISCIPLE OF BEAUTY

A STUDY

BY JOANNA E. WOOD

PIETRO was short and thick-set, brown of skin, bright of eye and, if truth be told, not over clean. He sold plaster casts, and gave his profits, excepting a penny percentage, to the padrone who had paid his way from Venice to New York. Pietro's place of business was a little sunny coign of vantage on Fifth Avenue, which with the lizard-like instinct of the sun lover he had chosen as the sunniest spot in New York, and which, by a favor more characteristic of Fourteenth Street than Fifth Avenue, he had been allowed to keep. Here each day he set forth his casts: the Venus de Milo, the Winged Victoire de Samothrace, Psyche, with the immortally shrugged shoulders, jocund, cross-legged Cupids, Mercury, The Gladiator, all the illustrious company, with a Barye lioness for a watch dog, and an ineffably wicked, leering, beginning-of-the-century diablesse as the black sheep.

Pietro made his casts himself, sleeping and working in the same room, where the air was ever permeated with particles of plaster, and the damp clay smelt of the sepulchre, but where each morning Pietro's waking eyes were greeted by replicas of the world's most precious possessions, beautiful shapes which even the base material of their reproduction could not degrade.

To Pietro, working in an alien land, always amid shapes of beauty, came a profound and subtle appreciation of beauty.

Through the camaraderie of poverty he soon knew all the Italian colony, but he never thought of loving any of its black-browed, hearty, laughing, though hard-worked daughters. For it had come about that this unclean vendor of images had fallen under the spell of pure Beauty, and he worshipped as ardently, as ascetically, as its most erudite disciple. Beauty became an obsession with him. There sprang up in him an extravagant desire to see a really beautiful woman, for, with the unerring intuition which even ignorant worship has, he knew that a perfect woman is the most perfect thing on earth. To see such an one would be to him the crown and culmination of all dreams.

Daily he watched the passing throng, but in vain. He saw some of the handsomest women in America pass, and found in each a flaw; an exaggeration of outline, a meagreness of curve, a disproportion in hight or breadth marred each.

Pietro Franscello might have said truthfully with Mr. William Watson, "I follow Beauty, of her train am I." But Mr. Watson's standard of beauty is probably far removed from the artistic fastidiousness which made the dirty Pietro dissatisfied with anything less than perfection.

Curiously enough there came to Pietro memories of Venice, but the Venice of his

(Continued on page 198)

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DRESS ON THE STAGE

Gowns worn in The Husbands of Leontine—now playing at the Madison Square Theatre

FOR DESCRIPTIONS OF GOWNS SEE TEXT DRESS ON THE STAGE

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(Continued from page 196)

dreams was a strangely different city from the Venice in which he had lived, for his mind, lately awakened to a sense of the beautiful, instinctively selected and developed those impressions which had hitherto meant nothing to Pietro, although they had been unconsciously registered upon the sensitive plate of his memory. So Pietro thought often now of St. Mark's lion lifted up so regally in the square, of the white doves with their breasts glistening like silver in the sun, of the flush and tremor of color that glorified the waters at sunset, and of the cathedral where, with other children as neglected and wicked as himself he had gambled his begged centesimi, whilst beside them in the square a military band played, and from within the cathedral came whiffs of incense-laden air and the murmur of the Miserere.

On one side of Pietro's pied-à-terre on Fifth Avenue was a picture shop, on the other a florist, and one day, when the trees of Madison Square were clothed in the rare "flame-like green" of spring, Pietro saw standing before the florist's window a woman who was the incarnation of his best dreams—a creature of long lines, suave curves, melting movements; a being instinct with plastic grace, whose every gesture was eloquent of perfect physical poise. Her head was held as one that wears, by divine right, an invisible crown. Her neck was like the undulant stem of a flower. As she turned from the florist's window there shone upon her gracious face the reflection of the mimic summer within.

Her glance swept the image vendor with the casual but tolerant kindliness which recognizes the sacredness of any métier, however humble, by which men gain bread . . . and Pietro left all and followed her; his eyes reverent, his heart in his mouth, his soul uplifted as it were so that it might look down and see how poor a worm little Pietro Franscello was, beside the pure beauty of the unconscious woman before him.

So they went, the worshipped and the worshipper, down the avenue; once or twice she paused at a picture shop. Pietro paused there also, and gazed at her afar off.

Presently they entered Madison Square; the trees were all ashimmer, a great circle of scarlet tulips blazed in the morning sun, the sky overhead was blue, and against it the gilt Diana was triumphantly posed, glimmering in the sunshine. They crossed the square diagonally. Pietro gave no thought to the little regiment of figurines which he had left marshalled upon the sunny flag stones. The woman walked very slowly athwart the Square, as if in deep thought; she looked neither to the right nor left when she reached the street, but started to cross, and the entranced street vendor followed. The car was upon her, or seemed to be, ere she awoke from her reverie, but Pietro was in time to save her, and die in her stead.

In his death he was happier than most, for with the eye of flesh he had seen, and with fingers of clay he had touched his ideal, and it had been permitted him to die for his dream.

GLIMPSES

IT—

Is much to be wished that women would accept the fact that they do not all look well in a low-cut gown. There is as much difference between the beauty and ugliness of flesh, as there is between those who are comely of face and those who are the reverse. That all women at balls and ceremonious dinners should wear the same style of décolletage, is senseless. An effect of bareness and undressedness is never, under any condition of things, attractive. When the wearer of a décolleté bodice has a neck which enhances and beautifies her personally, there can be but praise and admiration elicited. On the other hand, the exposure of ill-formed necks and shoulders, coarse and badly colored, or extremely emaciated, shows a pitiful vanity as well as a want of sense. By cultivating a more delicate perception and a turn of mind as critical of themselves as they are of others, women could easily arrange lines of décolletage to suit themselves personally, instead of following any given modishness. Natural defects can be modified or entirely hidden by a skilful application of maline or laces, without risking in the least being démodé. This advice applies to arms as well, for beautiful arms are no more common than beautiful necks.

THAT—

The latest thing in handles for dress parasols is gold mountings representing birds' heads. Owls and eagles are very smart when big jewels are set on top of their heads, and smaller ones for the eyes, while beaks are often a solid mass of shimmering diamonds.

WHAT SHE WEARS

NEWPORT'S HORSE SHOW THE APOTHEOSIS OF SUMMER DRESS—COSTUMES THAT ARE SUGGESTED FOR WEAR AT EARLY AUTUMN FUNCTIONS—FASHIONABLE COIFFURE

LIBERTY TISSUE COSTUME

HORSE Show week at Newport has become the apotheosis of summer dress. After those days are over the goddess Fashion is removed from public worship at this famous resort, and her votaries scatter hither and yon, the majority going to Lenox for newer diversions, and for the purpose also of showing off some newly acquired gowns and hats. When this mi-saison is ended, then follows an important wardrobe renewal in town, with other wanderings afar until the regular winter season opens in January. So the years pass, and maids pass on into matronhood, and from those golden twenties one slides into decade after decade, flowering into a more luxuriant beauty, or fading like a shadow.

But the horse-show gowns need their measure of praise. Lovely creations in liberty tissue or mousseline have held the highest honors this season. There is something indescribably charming about the colors, the sheen of texture and supple movement of the fabric; like panne velvet among velvets, so is this transparent material among others of the same order. One of an ice-blue with shawl points of duchesse lace in a four-inch entredeux upon the skirt at equal intervals, the attached flounce plissé, and ruched into a double, pulled-out plissé around the bottom, was entrancing. The under frou-froutage was a mingling of the same plissés in white, and the lining, a glacé silk of extreme delicacy, so sheer did it seem. A duchesse bertha-collar fully covered the bust and shoulders, leaving the pretty high-neck effect of a double chemisette, a lower one of blue, its upper part of white tissue. The high belt of blue silk laid in the finest of plaits, was crossed in rings at intervals by narrow black velvet, while from the two sides depended cascades of long velvet loops and ends, with tips of gold on each extremity, in the shape of a torch. At the neck, bands of gold crossed the neck-band. Elbow sleeves were of transparent tissue also laid in plaits, half-an-inch wide, and between each plait, a gold guimp laid on flat and vertically, and a double ruffle of the tissue continued from these plaits over the elbow. The bodice itself—the little of which showed above the belt and below the lace collar, was laid in vertical plaits also. This shawl effect of lace on skirts, whether executed with flat bands of a lace entredeux inset, or by gathering lace flounces on in such lines or cutting out the fabrics into points, has met with the greatest success. It maintains the desired elongation of line, giving besides a pleasing and graceful direction to the trimming however it may be manipulated.

ÉCRU BATISTE MODEL THAT COULD BE COPIED IN OTHER MATERIAL

Another exquisite gown of écru batiste was inset all over with a narrow quarter-inch Valenciennes lace. This was set transparently with a white cord on either side, in a design more like the young curling tendrils of a grape vine than anything else. This evoked general admiration. On the bottom of the skirt was a modified leaf pattern which had been cut out, and the batiste was ruched on this irregular edge with narrow Valenciennes, gathered. There was a high belt with a long sash in the back of white mousseline de soie; the fichu of the same was worn over the bodice with an enormous chou. There were long transparent sleeves. All of the bodice seen suggested a half-low boléro, the lower edge of it matching the bottom of the skirt. With this was worn a white crin hat, bound with pale blue panne. White ostrich plumes and white tulle encircled the crown, and clusters of blue panne choux were on the left, under the brim. The parasol was white poult de soie, with handle set in a checker design; the very small squares of turquoises, the alternate ones of white with gold applications.

ALL-WHITE GOWNS

Two or three white mohairs had more or less pretty gold touches on neck band, on belt, and on wristbands of the lace or lawn undersleeves, these wristlets being over two inches wide in one instance and fastening with a turquoise and gold fastening.

All-white gowns remain the dominant note in every assemblage out of doors. As for the all-white toilettes they never lose their charm, although one is inclined to give way when a white gown and hat are met, relieved with such an exquisite accessory as a painted mousseline sash or fichu, with perhaps a parasol to match. The effect is beyond compare when the woman is a beauty.

MANY WEARERS SPOIL THEIR GOWNS

At full-dress concerts and theatre performances held at the Casino, Newport, ceremonious dinner toilettes are worn, as most of the audience have been dining out previous to entering the theatre. Many of the gowns are

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chef d'œuvres of various famous makers, some of them unworthy of special mention, in spite of the evidence that money has been lavished upon them. As has always been contended on these pages, the wearer's manner of carrying off her gown has much to do with the cachet imparted to it. No one better emphasizes this idea than Mrs. J. J. Astor, who is at all times and in all places the best dressed woman present. This would still be the case if she were neither as beautiful as she is, nor possessed of so lovely a figure. It is the innate smartness and the carriage together which give that sort of cachet. All white, or black and white combinations are Mrs. J. J. Astor's choice. A fine black Chantilly net in stripes, hung over white silk is one example. A low bodice, square in the back, rounding in front; flouncings was a point lace cape. There was a high collar of mousseline with white plissé frills, edged with black.

SHOULDER WRAPS

Apropos of shoulder wraps there were some pretty models, such as Du Barry pink taffeta mantles, with long ends, trimmed with pinked-out ruffles, shorter capes of white satin with high collars, and a shoulder collar besides trimmed with a single row of swan's down. Others wore panne cachemire velvet, loose-back jackets, with wide sleeves and high collars lined with white satin, the panne in the palest of delicate coloring.

two are exactly alike. Women verging on the dowager age, and dowagers wear short ostrich tips, white or black or mixed black and white. Tiaras are not worn outside of private houses, and in winter at the opera. Diamond necklets in openwork designs and superb stomacher pieces, may be worn with the hair dressed with velvet bows and side combs.

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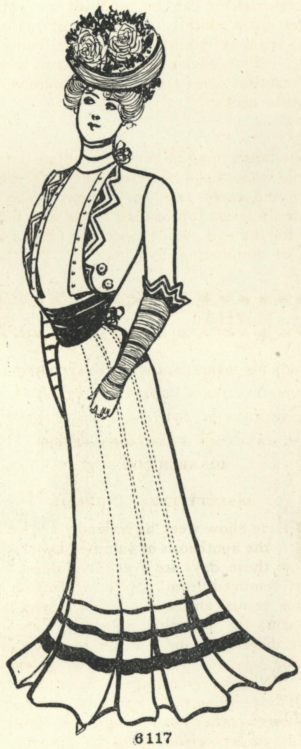

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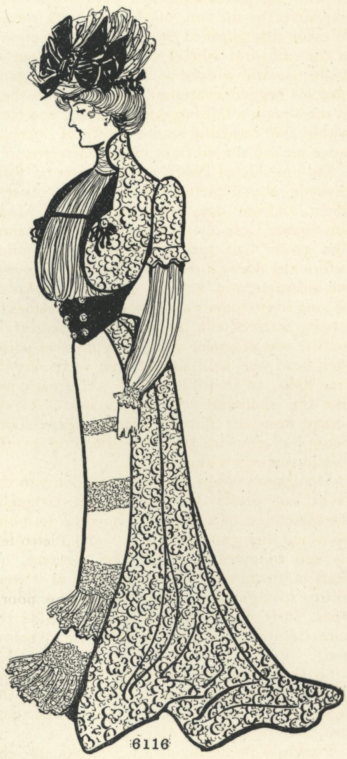

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an exquisite skirt of plissés and black tulle flouncings. The décolletage relieved over the shoulders with narrow straps of black velvet, these straps heading a plissage of white tulle, which is mingled in with a deeper frill of black tulle. On the left shoulder a bunch-like trail of small pink roses. A wide collar of many rows of pearls, having barettes of diamonds—six or seven of them, perhaps. Her carriage wrap with this costume was a circular cape reaching to the waist line, of white mousseline, edged with frills plissé to match, and covering the shoulders and meeting these mousseline

ARTIFICIAL CURLS—BOWS—DIAMOND COMBS

It is the smart thing to tuck into the top twist or puffing of the back hair, which is dressed still very high, and rolled off the face, a few small curls, which are usually attached to hair-pins separately. A diamond comb, with a very flat back, and not conspicuously large, is put directly in the centre, so that it is seen only from the back. Diamond side-combs, and a small one for catching the short hairs, complete the coiffure. Many wear black velvet bows across the back of the pompadour, but not made of wide ribbons, but of double bows or loops, the ribbon width being an inch-and-a-half. Those who look better with an aigrette line have their bows made up accordingly. Each one arranges the front hair over the brow to suit her individual face, and no

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BEGINNING AT THE LEFT.—This gown is a novel combination of black cloth and black taffeta. The bodice is of plaited taffeta, trimmed with bands of stitched cloth. The front is of taffeta, fastened with groups of steel buttons. The belt is of stitched cloth. Under sleeves of taffeta, box-plaited, with tight cuffs below. The upper portion of the skirt is of cloth, the lower flounce of taffeta, plaited, and held in place with stitched bands of cloth. Hat of wired lace, trimmed with sable and a large gilt buckle.

SECOND FIGURE.—Bodice of pale blue embroidered silk. The boléro jacket and upper portion of the sleeve

are of the silk, the remainder of the sleeve, the collar and inner front of white lace strapped with black velvet; small black velvet buttons trim the sleeves.

THIRD FIGURE.—Bodice of white silk, black velvet, lace, chiffon and fur. The back and tucked front pieces are of silk, the sides and front of lace. The high collar and inner fronts of black velvet edged with sable. Inner sleeves, jabot and belt of white chiffon. Bands on upper sleeves of velvet.

FOURTH FIGURE.—Bodice of soft blue silk, black

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velvet, fine white embroidery and colored embroidery. The front of the bodice is shirred, the back plain. Fancy collar and edge of upper sleeves of blue silk embroidered in pale pink and green, band of black velvet on collar. Yoke and under sleeves of fine white tucking inserted with lace.

FIFTH FIGURE.—This bodice is a combination of white silk and heliotrope velvet. The bodice is of silk, plaited, and trimmed with bands of heliotrope velvet, fastened with jet buttons. The upper sleeves are also of velvet. Yoke and under sleeves of white lace piped with velvet, and fastened with jet buttons.

SIXTH FIGURE.—This model is in the form of a jacket of white silk appliquéd with bands of gold embroidery, worn over an under bodice of white mousseline de soie, plaited. Both under bodice and jacket are trimmed with bands of black velvet. Cuffs and sash of white silk, trimmed with gold embroidery.

RIGHT FIGURE.—Tan cloth made with tiny pinched tucks. Belt and bands on bodice of stitched cloth, fastened with jet buttons. Cuffs and turn-over collar of gilt braid. Hat of white silk in a soft toque shape, appliquéd in a conventional pattern with narrow gold braid, and trimmed with two black plumes.

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SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

NEW SILKS ESPECIALLY NOTABLE FOR SOFTNESS AND COMPLEXITY OF DESIGN—MUFF AND HAT OF FUR AND SILK — BOAS—VEILINGS—A STROLL THROUGH NOVELTY DEPARTMENTS

Only a partial idea of the beauty of the new silks can be given, as they are so complex in design and coloring as almost to defy description. The prevailing fashion this season is to be clinging materials, capable of graceful drapings, and the beautiful soft silks in Moorish and Persian design are among the most attractive of these novelties. Liberty silks and satins and panne silks will be much sought after. Louis XV and XVI designs are among the newest, and they come in brilliant coloring. One of the most beautiful of these is a heavy soft silk Louisine, which has the added advantage of wearing exceptionally well. A black background throws in relief a blurred effect of pink blossoms, faint green leaves and irregular polka dots, which are printed on the warp. The price is $3.50 a yard. The same pattern, with a groundwork of rich purple blue, is also shown.

A silk whose surface is between satin Merveilleux and Louisine costs $1.50 a yard. One piece just unrolled from the packing-box was of a bright dark blue ground, with an effective lace-like pattern in white. Persian effects, with either blue or green alternate stripes, which were originally $7.50 a yard, have been reduced to $3.50 to make way for newer goods; it would be impossible to find anything more effective for the money.

The hat and muff shown in the sketch are among the earliest importations. The muff, which is $35, has large full ruffles of taffetine, a new silk much like taffeta, but softer and with more body; over these ruffles are loops of velvet ribbon. A very handsome mink-skin forms the middle of the muff, and it is ornamented where the head and tail of the little animal meet with a fall of mousseline de soie, embroidered in gold thread.

The hat is a large Empire turban of mink. Crossing the top of the crown is a buckle in steel and gold, through which velvet ribbon is drawn and finished at each side with hanging loops. Mousseline de soie, embroidered in gold, encircles the crown and shows over the brim; it ends in rather a deep fall of the same dainty material in the back. The price of this hat is $40, and the color of both it and the muff is brown.

Another sketch represents the Aiglon hat, so much worn at present in Paris, and which takes its name from the play in which Sarah Bernhardt has been acting. The model shown in the sketch is of black velvet, the brim of which is laid in very flat plaits. Large fancy pompons in black are placed to the left of the crown. The hat is finished in the back with a broad black velvet bow without ends. Gold galloon is sparingly used as an edging to the brim and crown, and gives a touch of color to this otherwise rather sombre little hat. Price, $18.

The silk beaver sailor shown in another sketch hardly answers to our previous idea of hats of that designation. It has, however, the sanction of no less an authority than Virot, by whose name it is known. The brim, which is made on the sailor model, is dented in several places in the back, and is raised with a band in front; it is worn tipped over the face. The high crown, rather drawn in around the base, as well as the brim, is ornamented with stitched bands of black panne velvet. White panne and black velvet rosettes are placed to the left, these being pierced with long pearl and gold pins. Under the brim are small folds of cream panne velvet alternated with bands of narrow gold braid. Price of this hat, $18.50.

Boas of cocque feathers in pink, white and mauve are to be had from $4.95 upwards. Ostrich feather boas are to be much worn this season, and are two yards long. Very full and made of a fine quality feather, they may be bought for $20.75. Gray is still the favorite color in these boas, which make a very dainty and becoming addition to an autumn walking costume.

Seen in a sketch is a short neck-piece made of mousseline de soie, edged with chenille. This is finished on each side with long cords of the chenille, ending in loops. These ruffs are $6.25, and come in black and in a combination of cream mousseline de soie and brown chenille. Another sketch shows a fancy boa of cocque feathers, ornamented with a tassel-like effect of the same.

Fancy velveteens, with embroidered polka-dots and sprays in black, come in all the new shades at 55 cents a yard. Silk braid hats are among the new importations of untrimmed millinery, and they are so soft that they can be twisted into any shape. These hats will be suitable for morning wear, and they could be suitably trimmed with the large rosettes in black and white panne velvet which can be bought ready-made at the same shop. Many of these soft shapes have high crowns, which are meant to be dented in at one side; price, $4.95.

The Impian bird hat seen in the illustration is of particularly beautiful iridescent feathers, and could be worn just as it is without any additional trimming. If more becoming, however, a puff of black velvet could be placed at the left of the crown. The price is $17.50.

Another hat made also of Impian, which is seen in a sketch, has a flat brim, and is meant to be worn tilted over the face. A breast of Impian circles the crown, curling up at the left side. The price of this hat is $12.50. A small black pheasant toque is of a becoming shape, and is only $6.95.

The chiffon veils which have been worn during the past season, will continue to hold their own through the autumn at least. It is needless to say that the Irish green veils are now passé and no longer worn by well-dressed women. The best colors for the present season are brown or blue, with chenille dots of the same shade. This material can be bought for 60 cents a yard.

A useful article is a medicine-case in black leather, fitted up with eight small bottles, at $1.10; or, better still, one at $2, which has in addition four larger bottles. Glass tumblers with china covers, on which is engraved the face of a clock and the words "Take the next dose at," are invaluable in a sick-room. An attachment is a pointer which can be moved around the rim of the cover and set at the hour when the next dose must be taken. These are only 10 cents each. Small change purses in gray and tan suède, with imitation stone button clasps, are 95 cents each. Chamois bags for holding jewelry or money, covered in pretty shades of silk and with a secure fastening, are 35 and 50 cents each, according to size. These are most conveniently when traveling, or, indeed, at any time, for there are often occasions when it is necessary to carry small articles which are of such value that one is not at ease unless they are secure from possible loss. The silk coverings to these bags are of washable silk, and there are little ribbons by which they may be hung from the neck. Golf score books in black or red leather, ornamented with golf sticks in silver and having a silver-tipped pencil at the side, are $1 each.

Small leather workboxes, fitted up with different kinds of sewing silk, black and white darning cotton, shuttle, bodkin, thimble and scissors, can be bought for $1.95. A larger and more completely furnished box is $3.25 opera-glass bags of heavy black silk, elaborately beaded in jet or steel, are selling at $1.45; these have been reduced from a considerably higher price.

Ebony and silver pen-holders, which were originally $1.50 are now to be bought for 25 cents. Belts of pigskin, patent leather and suède, made with a tiny pointed effect in front and a small harness buckle at each side, give a long-waisted effect, and are $1 each. These are well made and have been much more expensive.

Double gilt frames in Empire design, furnished at the top with wreaths or bow-knots, can be picked up for 95 cents; single frames in the same patterns are 50 cents each.

Belt pins, which can be used to fasten the

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT THIS PAGE

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skirt in the back, or in front on the crossed ends of a ribbon belt, are of a new make and design. The head is set with ruby eyes and has a turquoise sunken in the top. These are among the novelties of the season, and cost $1. Another belt pin has an attachment of a small square slide which turns over at the top and is ornamented with turquoises. The ribbon belt passes over the slide and under the jeweled top. This device is very pretty and would keep the skirt neatly fastened down, giving the trig effect so much to be desired. Price, $1.75.

Golf or rainy-day skirts, entirely put together and ready to be adjusted on a band, are to be bought for the very reasonable price of $4.50. They are from thirty-five to forty-one inches in length, are turned up with a deep facing at the bottom and are cut to be finished with inverted plaits in the back. They come in more expensive material at $6.50. These skirts are not only very reasonable, but they can be bought with good advantage by those ordering from out of town, as they can be fitted around the hips exactly at home, and they are so well cut that it would require very little time and knowledge to properly adjust them.

Mousseline de soie squares or scarfs in Persian designs are very lovely and would be suitable to use for a light covering to throw around one's shoulders over evening gowns. The colorings are particularly beautiful, and they are finished with a border in harmonizing tints and a silk fringe. Price, $5.75.

Brocaded liberty satin squares, to be used for the same purpose, are also among the novelties of the season. One with a cream-colored ground brocaded with yellow gladiolas is especially pretty. These cost $10.

A material called crêpe laine comes in double width and costs $1.95 a yard. It is made of silk and wool and very much resembles crêpe de chine in its general effect. A geranium-red is unusually effective, and it would make the prettiest kind of a house dress for the autumn. A frock of this material for a young girl would be made with a slightly gored skirt, finished at the top with rows of shirring and at the lower edge with seven plaits, graduated in size. The bodice would be pretty made on the new Russian model, that is, slightly blousing all around, plaits encircling the figure with a slight dip toward the front. It would be finished at the neck with a deep guimpe of Irish lace. The sleeves would be also plaited and would end at the elbow with turned-up cuffs of the Irish lace.

SMART FASHIONS FOR LIMITED INCOMES

JACKET MODELS

AUtumn jackets are made on short hip lines with and without pocket-flaps. There is the same easy, graceful fit across the bust, with a decided curve into the waist line. Light-weight Venetian or broadcloths in dark blue, or green, in browns and beige, are still in vogue, with some rich deep reds. Many rows of black or white machine stitchings, bands of velvet matching the colors of the cloths, or black and white satin bands, broken in places by an ornament of passementerie to match, prove charmingly effective. As for the revers and collars, they repeat in some way the rest of the trimming. Stitched trimming, of course, repeats itself on the edge of the entire jacket without exception, the rows following in exact numbers on the bottom, and on the revers and collar. Something less on the cuffs and pocket flaps. The fastening in front must be invisible when double-breasted, with three pairs of ornamental buttons, or it may fasten invisibly half way, beginning a little below the bust, and continuing down, and have three pairs of buttons disposed on each side. The collar in this case is set on a very deep band; it does not meet in front but turns over the full depth of this band. This opening between the collarband in front is carried down the fronts of the jacket, while the revers are turned back on each side. This is a favorite model for young figures, as it is a dressy one, showing the collarband of the waist worn under, as well as the chemisette. Linen collars and a long cravat of ribbon or silk fill up this space prettily.

For cold weather a silk muffler may be worn in a very becoming way. The introduction of velvet turn-over collars, with front cloth revers remains another favorite finish.

TRIMMING

Appliqué work with or without additions of hand embroidery in embroidery silks constitute the finish of many expensive coats. Coat sleeves fit very smoothly into the arm circle, have an easy line down their length, and either end with a turned-up cuff, or flare out at the bottom into a suggestion of what is termed a pagoda shape. Occasionally fancy passementerie is carried in fine lines up and down the fronts and back, leaving a double-breasted front buttoned with fancy steel or gilt buttons. The revers then often have a fancy check velvet or brocade inset on the outer surface, leaving an outside margin of cloth. For walking one may count on wearing such short coats again this winter, and to make up anything but a heavy beaver very fit interlining is necessary. High fur collars are attached, or high cloth collars ordered for winter wear.

SHIRT WAISTS OF VELVET AND OF FLANNEL

Two kinds of separate winter waists are to remain still in favor: small figured velvets of English make, and opera flannels, as well as flannel having a cloth finish. Pretty models for both are seen. Small plaids and checks as well as all-over dots in velvets, white, black and colors, are made up with only the least bit of fulness at the middle of the fronts at belt line; the fit otherwise is close and seamless, with a V-piece cut out of the neck, and accompanied by a tucked silk or satin vest and collar-band. This chemisette may be in a paler shade of whatever color predominates in the material, or be a direct contrast in white or black. The waist trimming is to consist of two straps which shall start from the belt on one side, keep an inch apart, surround the neck and shoulders, returning to the opposite side. The neck finish itself is to consist of a single strap also, while in front a fourth strap is to start on each side close to shoulder seam, and from the arm circle, ending at the bust in a point. Then the effect is that of four straps lying across the bust, two running vertically on either side of the front, which fastens with small silk or satin bows, the hooks sewed under each one to catch into a buttonhole loop opposite; there will then be three rows of strap encircling the neck across the back.

FLANNEL MODELS

Sleeves are long and plain, with or without the new bottom flare. Two or three rows of straps will be required for their finish. Not counting the chemisette material, something very near to three and a half or four yards of three-quarter-wide material will be needed if the figure is a robust one. Less proportionately for slender persons. Very much the same model is pretty made up in waist flannels, only the fronts should remain open and show the entire front and collarband, which is sometimes of white cachemire or flannel laid in small folds. The straps are few, two or three at most, and form an edge from belt around the neck to belt again. Small buttons at even distances or in groups or cubes make a capital front finish. The sleeves may flare or have upturned cuffs; another flannel model is that of a plain blouse closely fitted with double rever collars of silk. The one seen—from which the description is written—was of white flannel with embroidered dots of cerise pink. The under collar was of white pongee, while the upper one was of soft liberty silk matching the pink of dots; three pink ribbon bows concealed the fastening in front. Chemisette and collarband were of white pongee tucked, and a narrow lace edge sewed on the bottom of each tuck. This effect in a much cheaper form could be carried out by having two white flannel collars, the upper one an inch and a half shorter than the under one, and the upper one with an outside facing of ribbon or silk to match the spots. Plain sleeves with either a deep shirt wristband fastened with fancy buttons, matching the buttons down the front, or with plain pearl ones. Then let the sleeves flare out at the bottom, and add white flannel under sleeves with wristbands. This style of sleeve, however, would not prove serviceable, as white flannel soils so easily. If undersleeves are determined upon, let the chemisette and sleeves be of some wash embroidery, to be renewed at pleasure.

WOOL MATERIAL WAISTS TO BE POPULAR

Pretty silk or mousseline cravats, or ribbon four-in-hands afford many changes from time to time. Cachemires and Henrietta cloths are most desirable for such waists and are in great demand for wear under autumn and winter jackets. Silks are so expensive and wear out so rapidly that few enter upon such extravagances. Besides, the habit of wearing shabby old waists under fine coats and with handsome skirts is so disgraceful that no woman of good taste and self-respect can tolerate it. These pretty fresh waists should do away with such carelessness and false economy altogether.

PRETTY AND INEXPENSIVE HOME GOWNS

Any of the pale-colored voiles or veilings, as well as white and black ones, may be fitted up for house wear this winter by a moderate expenditure. Purchase enough velvet or peau de soie to add to a very short Empire boléro, as well as a left side skirt piece, and a wide Empire belt. A clever house-dressmaker has transformed a fancy lace-patterned white veiling in this smart way. This white veiling was made up originally over a tulip green taffeta; velvet a little darker was appliquéd in waves across the foot of the silk skirt on the left side only, and the skirt veiling shortened a certain distance over that trimming and then caught with a velvet chou. An open velvet boléro with elbow sleeves, showing off the white bodice below as well as its velvet belt to match, completely changed this gown, which had passed through the summer successfully. For informal dinners and other occasions a successful winter evidently is in store. In the matter of pale colors, velvets on the same tone can easily be found. Black veilings could be transformed by carrying out these same parts in black velvet lattice work over white or lavender silks or satins. Fancy new model sleeves may be introduced in these gowns as well as in other house dresses, which may require no other change or alteration.

NEW MATERIALS AND COLORS

FAshion this season shows a return to heavier materials than those used during the winter of last year. Very few of the importations tend toward fabrics of a clinging texture. France is sending many goods that England and Scotland formerly monopolized; so for tailor-made and other gowns there is a wider field to select from, with new and soft coloring and finish.

CHEVIOT.—English, Scotch and French, an all-wool material with diagonal weave and rough surface, 54 to 56 inches wide, in several weights and all colors. In the French make it is softer in finish and coloring, and also comes with a camel's-hair effect in white silk and as a diagonal cheviot, flaked with white silk.

HOMESPUN, ENGLISH.—A firm all-wool material with rough surface, in all plain colors and mottled effects; also striped; 54 inches wide. The French homespun shows a softer diagonal weave, having more lustre and not quite as rough a surface, and comes in pastel coloring, 46 inches wide.

FRENCH DIAGONAL.—A soft-finish all-wool material with diagonal weave, of a good medium weight, 50 inches wide and in all the newest colors.

FRENCH CAMEL'S-HAIR.—This is one of the few clinging materials, and is light weight, all wool, with fine diagonal weave, 46 to 48 inches wide, in all colors and also pastel shades.

FRENCH CLOTH, CREPE.—A soft, heavy crêpe de chine effect in an all-wool material, 46 to 48 inches wide, in all colors.

FRENCH CAMEL'S-HAIR BOUCLÉ.—An all-wool material of a good weight, with black camel's-hair design woven over a bright grounding of basket-weave order. It also comes in self-tone stripes; 48 inches wide and in all latest colorings.

FRENCH BIRD'S-EYE ETAMINE.—A canvas-like all-wool fabric of medium weight, 48 inches in width, in all leading shades; also pastel.

FRENCH VENETIAN.—A very firm, finely twilled all-wool material, 54 inches wide, and in all colors. It also comes with a satin finish.

FRENCH CHEVRON WEAVE.—An all-wool material with diagonal weaves crossing to give the effect of chevrons in 1¼ inch stripes, 48 inches wide, in several colors:

FRENCH SATIN CLOTHS.—A satin-finish all-wool material resembling serge in weave, with lines of polka dots in white woven or striped through it; 48 inches wide, and in all the latest shades.

A French novelty is a "border cloth." A wool material like a firm quality of serge having two stripes of black with gold tinsel, in a conventional design, 1½ inches wide, one inch from selvedge and two inches apart, woven on one edge of goods; 46 or 48 inches wide, in several colors.

ZIBELINE.—An all-wool material having the effect of a heavy satin finish camel's-hair; it comes in different weights, in all colors, and 52 inches wide.

FRENCH BROADCLOTH.—A fine closely woven all-wool material with a smooth surface, having a satin finish, except with pastel colors, when it is duller; 54 inches wide and in all colors.

NOVELTY CREPONS.—All-wool material, with brocaded designs of satin finish woven on surface. In the heavier weights the weave is corded and firm, always showing a satin gloss, and in the lighter weights the grounding is more open in weave, and the figures, stripes or plaids forming design are duller in finish; coming in black, 42 to 46 inches wide.

SILK AND WOOL DAMASSÉ.—A corded wool material of medium weight, with a slightly raised satin-faced design, colored silk threads showing in design and flecking through weave. Comes in black grounding with different color combinations, 44 inches wide.

SILK AND WOOL POPLIN.—A firm corded material of interwoven wool, cord and silk threads, giving a changeable effect to design. It comes in several combinations of three-toned colorings, is medium weight and 45 inches wide.

CORDED VENETIAN.—A fine diagonal twilled material with raised black corded stripe at ⅜-inch intervals; coming in all colors, medium weight, 42 inches wide.

SATIN-STRIPE VENETIAN.—Fine diagonal twilled ground, with ¼-inch satin-faced stripe at ¾-inch intervals; colored pin-point dots between and hair-line of color down centre of satin stripe. Black ground with all combinations of color, medium weight, 46 inches wide.

MIXED VENETIANS.—Fine diagonal twilled ground, with two shades of same color interwoven, giving in the gray, for instance, a pepper-and-salt effect; all colors, 46 inches wide; two weights.

The materials described bring with them a new list of colors with new names. Beginning with the reds these are:

RED.—Cranberry, a deep red inclining towards mahogany; Automobile, a deep maroon almost brown; Richelieu, Legion and Capucin are lighter, and very good shades.

GREEN.—Russian green, a deep blue-green; thyme, cedre, bottle-green, and reséda, mignonette and myrtle.

BLUE.—Scindé blue and Colonial, both on the order of Delft; old blue, Rembrandt, Murillo and enfant.

BROWN.—Tabac, Maronite, seal and golden brown, then Bichette, a shade of castor, Cocher (one in tan), and beige, fawn and mode.

PURPLE.—Pareux, plum, dahlia, petunia and mulberry.

Other colorings that verge toward pink are Divette, an exquisite shade of old rose, and eglantine, a strawberry pink; Izard, which is a blending of ashes of roses and strawberry with a browner tone.

GRAY.—French gray, acier, slate (dark bluet).

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AS SEEN BY HIM

TOWN EXPERIENCE IN SEPTEMBER—MEN'S SELECTIONS OF CLOTHES IN LONDON AND PARIS NOT TO BE COMMENDED—THEY PATRONIZE CHEAP LONDON TAILORS, A CLASS THEY WOULD NOT LOOK AT HERE—ENGLISHMEN'S INTEREST IN EVENING DRESS ANTE-DATES THAT OF THE AMERICAN BY NEARLY HALF A CENTURY

I Am in town for a few days. As a rule, I have my rooms opened, as my town house is still in some disorder, but this year I have put up at a hotel and thus followed the prevailing fashion. Hotel life has become a part of the routine of people abroad, and everyone in London dines at Claridge's, the Carlton, or Prince's or any of the other places at least once a week; and Ritz in Paris is a rendezvous for society all over the world. For a few years this dining in public was rather vulgar and there was so much noise that I was glad to escape from one of the hotels and get into a retired nook of Delmonico's or Sherry's. As an amusement, however, I have changed my ideas for a few days, and I am now one of the great collection that watches the queer and interesting procession of humanity at the Astoria. A little of it goes a long way, and I am not yet converted to the hurry and scramble of it all; but still it is amusing.

Just as the autumn begins the hotel is filled with many pilgrims from Europe, most of whom have homes in the south and middle west. They are people of wealth, and it is useless for New Yorkers to look at them with a supercilious air. Living as they do, far from the great centres, they have less hurry in their lives, and they have more time to devote to culture, and to take note of the very latest fads and refinements in life. Their summers are passed in the east and in Europe, and they quietly cull all that is good from these storehouses and go home to become personages really much in advance of us.

There is a temptation for the women to put on their best gowns while in New York. The social season has not yet begun, and even if it had, hardly a dozen or more of them would be included in that set which governs Newport and New York; they are truly lookers on in Vienna. Now and then they may thrill when the steward or their waiter tells them that at the next table sits the beautiful Mrs. Marigold who has just looked in from Newport, and who always makes a preliminary visit to town before the season begins. They note her party—rather severely gowned perhaps—and carefully regard every detail of dress and movement. They have long learned that these creations of active and vivid brains like Tommy Plumeover's and the Sunday newspapers are sights which—one must use the impersonal pronoun in this case—must be seen and which form as staple a part of the sights as the Dewey Arch and the Brooklyn Bridge.

Of course there is a great array of dressmakers and milliners, and persons of like professions who stop, after their European tour, for a day or two in New York, display their newest gowns, and take mental notes of the adornments of others. In all this crowd, walking up and down the corridors, going into the palm room for dinner, or sitting listening to the rather blatant music, there are many interesting faces, and now and then, when people are as books, one finds solace and relief from boredom in watching them.

I wonder why it is that while women who go abroad manage to find excellent dressmakers, and to return with pretty and sightly finery, the men seem to fall afoul of the cheap London tailor? There used to be a legend at Poole's and at the other great London tailors that Americans were given the cloths which were spurned by the Britisher, and that they could be easily deceived into taking anything or into wearing any garment which the Prince of Wales was said to have favored. The legends concerning the Prince—who is elderly and stout, and not at all a model of fashion—still are whispered in the West End, and the New Yorkers go year after year to London and come back with atrocities which they should not allow their servants to wear. And the men from the other cities follow suit. I know of some men who even now have clothes made in Paris, and have an idea that no one but a certain Paris tailor can make proper riding togs. What is so sad to me is that we never seem to learn the fitness of things. The American is a composite creature. He is not a great rawboned Saxon with large hands and feet, and loosely-jointed limbs. You very seldom find one of us who is of absolutely one descent. Everyone of us—if we are people who can lay claim to any distinction—have either Dutch, French, German or other bloods in our veins as well as English. The climate here has softened our asperities. It has made us a race of men as athletic as the English—and more so, as the records of sport will show—agile and not clumsy; trim figure with smaller feet and hands, but, nevertheless, with well-knit figures and muscles of steel. Take a young man of this type, and put on him the togs worn by a great hulking square-shouldered British cousin, and he becomes fit for a masquerade. Men here quarrel with their tailors. They have a hundred and one plans to propose, they aim at being a bit original, and there are often many fittings before a coat or a garment of any kind is finally accepted. Let the same one go over to London, and he accepts blindly the fearfully fitting clothes, badly made, lined with cheap materials, and of good color and pattern, smartly made, but who will pay a few dollars less for something hideous. Last year, it is true, the selection of flannels in New York was not varied. It is quite different this year, however, and all the provincial tailors have a good stock laid in. I suppose it is that commercial spirit which creeps in so often and ruins so many men. Just for a few dollars less they are willing to wear bad-fitting unfashionable clothes, and then gloat over the fact that they were made in London, and are relatively cheap. But these very same men would not dream of patronizing the class of tailors at home to whom they give their custom on the other side.

I do not want it thought for a moment that there are no good London tailors, nor that I have deprecated clothes made over on the other side. There are still specialties which it is difficult to get in America, but which can be obtained in London better and—if you are obliged to economize—cheaper. But we are working to the same realization. Now let me put a case in point: When I began these Him papers evening clothes were not generally worn in the United States after candlelight. Of course, men went to dances and dinners and functions in evening dress; but outside of New York few men thought it necessary to wear dinner coats when not going to any function, or even dressing for the play or an evening call. This may seem incredible, but it was so. An evening suit was a luxury and a dinner coat was a superfluity. To-day every class of society, in every village or town, recognizes the adamantine rule that after candlelight evening dress of some kind, whether dinner coat or evening coat, is imperative. Evening dress in England after candlelight has been the rule for half a century; a man in tweeds or even in frock coat could not gain admittance to many of the better class of theatres. Everyone had an evening suit; and the result was that, instead of a luxury, it was rated among dress necessaries, and evening clothes were made which were good—certainly good enough to go to the play or for comparatively rough usage—and which were as cheap as serge or tweeds. Men of position have many evening suits; the poor man has one, perhaps. Now every ready-made clothier displays a show-case of evening and dinner coats and the accessories of evening dress, and gradually the prices are being reduced. It would seem to some that it is a farce to pay $100 for evening clothes which are not too well made, when the same material would be well made up for you at Poole's for £8. There was at least the cachet of Poole—not so potential now, but a power twenty-five years ago. There are a few things in riding breeches and sporting togs which are much too expensive here; but when there will be a general demand for them here, then the ready-made clothiers will come to the front, the cheap tailors will imitate, and as the demand becomes universal, the prices will be lowered.

I am afraid that I have been very prosy; perhaps the watching of the crowd has tired me. The sight of badly dressed men has nettled me, as the constant dripping of water on a stone. The blatant band booms rag-time and Hungarian music and the crowd thickens. The New Yorkers insist upon dining in one room of the hotel and cannot be prevailed upon in their insular idea of taking a meal in any other. They still order too much for dinner and dispose of it too hurriedly. There is, perhaps, no time of the year when we have so many national delicacies of which we should be proud. The green corn is still here and the soft-shell crab lingers. The cantaloupes, when not too much iced, have a flavor, and there are spring turkeys, small baby birds, broiled to a turn. The day of the clam is over, and I am not sorry although the fashion for old-time clam-bakes this summer at Newport has revived the primitive style of cooking, which, when a man is hungry, is delicious. It is, too, a remnant of our colonial manners and should be enjoyed as much as To Have and to Hold, or Richard Carvel. The jolly Cape Cod and the briny Lynn Haven are with us and with the frosts come birds of all kinds and then the terrapin, the king of fish and reptiles. For those who have had the misfortune to be mulcted this summer in Paris at the Pavilion or in the Exposition itself or again forced to partake of those semi-German, semi-Belgian heavy table d'hôte dinners in London, all these good things come as a benediction, for which we should be truly thankful.

THE WELL-DRESSED MAN

NOTES ON EVENING DRESS—LAPEL FACINGS—WAISTCOATS—TROUSERS—PEARL STUDS—ALSO WHITE ENAMEL AND GILT TO BE WORN

Although people are beginning to return to town after the summer's outing, and the city commences to show some signs of the approaching season, still there is a noticeable informality in dress, and, as judged from simple observation of what is worn—which, by the way, is the only true standard of judgment—it is somewhat difficult to determine with any degree of certainty what the autumn and winter fashions are to be. One still sees men dining at the various clubs and restaurants in the negligée of flannel sack suits and soft-fronted shirts; the full evening suit is an exception, the high hat and derby have only just taken the place of the summer straw, the frock is conspicuously absent, and even the dinner coat is that of last season. We have passed through one of the most trying summers in the history of the weather bureau, the intensity and long-sustained duration of the high temperature having equaled all records within the memory of the oldest inhabitant, and the result is a seeming disinclination to trust in the hope of continued cool weather to the extent of putting aside the comfortable informality of warm-weather attire.

The effect of the temperature on dress has, it strikes me, been more noticeable during the past four months than ever before, men having apparently come to realize that throughout the greater part of the country we must endure a climate which is almost tropical; and instead of burdening themselves with clothes of closely woven materials, with tight-fitting collars, stiff shirts and underclothes of too great weight, have adopted a style of dress sensible in the extreme, and have forced fashion to play second fiddle to comfort.

It is not until the winter season has fairly opened that its fashions become definitely established, but here and there one may see a flying straw which shows the way the wind blows. For full evening dress there are, as usual, scarcely any perceptible variations from the set standards of the recent past, and if one's coat, made a year ago, or possibly two years ago, is in good condition one may feel fairly safe in wearing it, without fear of its being noticeably out of date. Personally I should much rather wear a coat that was thoroughly well cut and well made two years, if it shows no signs of rubbing and shabbiness, than have a badly made, or at most only an ordinarily well made coat each autumn. There are, however, a large number of men whose incomes permit of their following every minute change of fashion, and necessarily a large number of evening suits pass under the tailor's scissors with the advent of the town season; so that a more or less detailed description of what seems likely to be the smartest style for the approaching winter cannot be amiss. Taking up first the question of material, unfinished or dress worsted still continues to be the most used as well as the smartest. Which of the two one will have depends very much upon individual preference, although the fashionable tailor will probably advise the former. It is a trifle the most expensive cloth, although there is no great difference between the cost of the finer grades; it is perhaps a little the softest in finish and texture and it will not rub or shine so readily as the other. On the other hand dress worsted has a very fine twill and a little less pile, so that it catches the dust and dirt of the air less readily. It is, in comparison a bit smoother and harder than unfinished worsted. The main features of the full evening coat are very much as they have always been, that is to say, the shoulders are made square with the usual seams, the back and side lines are similar to those of past seasons; the sleeves are practically the same in finish and the tails hanging from the hips where the coat is cut back, are medium in length, reaching to the knees, or, to be more exact, within a quarter of an inch of the knee level. The difference in the coat of this year—as has been said, it is an unnoticeable one—lies in the cut and shape of the collar and lapels and in the slightly different cut of the edges of the coat below the roll of the collar. The shape of the lapels is somewhat like that of the rolled collar of the dinner jacket, but there is a narrow short notch which gives points to the lapels and they are rather low, slightly broader and more rounded than usual. The points of the lapels given by the notch do not extend more than the fraction of an inch beyond the lines of the collar, which is full-faced with silk to the edges. From the end of the lapels the edges of the coat was cut slightly back and the bottom lines, which run back to the tails, are cut slightly up, so as to form an acute angle rather than a right angle. There is a button hole in the left lapel for a flower, and on the coat below the roll of the lapels there are two buttons on each side covered with the coat material. The evening coat should follow the lines of the figure perfectly, without, however, being at all tight or drawn; a little padding may be used for the shoulders, if necessary to give them a broad, square appearance, and by its use the side lines may also be given a bit more slant. These, and the set of the sleeves, so that the coat will not be drawn up or wrinkled when the arms are raised, are the most difficult problems for the tailor to face. The tails should be the least bit rounded at the bottom, that is to say, not exactly square, but still not so gradually rounded as a beetle's back. I can think of no other simile. The rolled collar without notch is no longer in fashion on a long-tailed evening coat; and it has become correct to have the collar and lapels full faced. The other type of coat, the old conservative style, has lapels faced only to the buttonholes, and a collar proper of the coat material. It will undoubtedly be worn and seen upon many well-dressed men, but it is less in vogue this year than ever before, and less smart. As to the velvet collar, we have yet to see whether or not it will be at all worn. Although it has for a good many seasons adorned the evening coats of some men, even of men well known in the social world, but it has never been accorded the approval of the large majority of well-dressed men, and it is surely not the best style. There is no telling until the season is well under way whether or not it will be used, but the signs signify that it will be even less in evidence than during past years.

Evening trousers should be rather loose in fit, although scarcely so full as the trousers of the flannel lounge suit, and should be cut with perfectly straight lines, somewhat narrower, of course, at the bottom than at the knees and over the thighs, but without any spring to the seams, or any attempt to follow the form of the leg. They should have the usual side pockets and a back pocket if desired, though the latter serves no very useful purpose, because if one carries in it anything more bulky than a folded

(Continued on page 206)

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(Continued from page 204)

handkerchief or neatly folded pair of gloves, it is likely to bulge and mar the hang of the coat tails. It is again the fashion this autumn to have on the outer seams of the trousers a narrow black braid, running from the bottom to the side pockets. This should be not more than a quarter of an inch in breadth and straight rather than angular or serpentine. This matter of braid on evening trousers leads me to remark that it is the only case, leaving out of consideration uniforms and liveries, in which braid is used. The statement may seem rather unnecessary, but I am convinced that it is not from having frequently seen on the trousers of black and dark blue sack suits, and even on gray striped afternoon trousers, strips of black braid. It is always connected in my mind with the type of man who wears a blue sack coat with silk-faced lapels and a covert coat with faced lapels and a velvet collar, usually of a sickly green color.

There will be apparently little change in the cut of the black evening waistcoat. Both the single and double-breasted styles will have the V-shaped opening, or collar, and be rather short, a depth of three buttons being the most usual. For a black waistcoat the single-breasted cut is perhaps the best, but most of the white waistcoats will be double-breasted as last year; and the white waistcoat at dinners and dances of even slight formality has almost entirely taken the place of the black, which finds its principal use for wear with a dinner acket. Either duck, linen or piqué may be used, the latter being perhaps the most common. Very delicately figured white Marseilles is also sometimes worn, but the great majority of well-dressed men in this country prefer a plain white finish, and in its use there is no risk whatever on the ground of good style. The "Cairo" shape, so popular during the latter part of last winter, will probably again be in fashion to some extent. Its principal characteristics are in its arrangement of buttons and its points at the bottom. The left side overlaps the right, and buttons like an ordinary double-breasted waistcoat. On the left side there is a corresponding button, which is not used, but is simply intended to give balance and symmetry to the arrangement. The third and lower button is on the right side of the waistcoat, and so placed that when buttoned it forms the lower point of a triangle in the shape of the letter V. It has two lower pockets, which may be with or without flaps, and above these on each side there is sometimes placed a small slit-pocket. Another style of evening waistcoat—the older type and less in vogue now than formerly—has the usual double-breasted buttoning and a rounded lower edge, one side exactly overlapping the other and forming a continuous oval-shaped line. There is still another style, which has the double row of three buttons converging toward the bottom, but not coming to a point, and a bottom edge in the shape of slight points somewhat resembling a broad letter W. These are made with one row of buttons and one row of buttonholes on the outer or overlapping side or with all the buttons on the inner side, and all the corresponding buttonholes on the overlapping side. The latter arrangement is perhaps the better, as it holds the waistcoat in place perfectly, and therefore improves its set. Last season gilt buttons on white evening waistcoats became more or less smart, and it remains to be seen if this will again be the case. We are disposed to be rather conservative as regards matters of this kind on this side of the ocean, and although a fad, may, in fact frequently does, jump into fashion in a short time, usually the best dressed men adhere to the most unnoticeable forms. The gilt button was most worn by the younger set of men, and personally I think in many cases it gave rather a pretty touch to the rigorous simplicity of the plain white and black of evening dress. The white waistcoat is, all things considered, an expensive item in one's wardrobe expense roll. It is extremely difficult to find one of correct cut and proper fit ready made, and the cost of making is by no means inconsiderable. At the smart haberdashers one may, of course, be able to get a cut and fit that is, to all intents and purposes, as good as one could secure from a good tailor, but it is a matter about which it is difficult to advise, and one which must be governed principally by the weight of the pocket-book.

Each year there is a certain amount of prominence accorded to the linen figured or piqué evening shirt in the haberdashery shops, and one may even find bosoms embroidered in delicate color. It is fair to presume that there must be some demand for such garments among a certain misguided class of people, or they would not be made, but however this may be their effect on fashion is, to use an Irish mode of expression, no effect at all. The plain white linen shirt so laundered as to have a lustreless finish continues to be that of every well dressed man for evening wear. It should have a broad front and should be cut to fit rather tightly in order not to bulge, for this will destroy the set of even the best cut waistcoat. There are a number of patented devices, such as a bosom flap, etc., to prevent this bulging of the shirt front, but the surest guard against it is a perfect fit. In ordering shirts made to measure I should advise having them cut to open all the way down the front instead of only to the bottom of the bosom. Such a cut enables one to put on and take off a shirt exactly as one would a jacket without in the slightest degree rumpling the linen. From experience I am able to say that the fit and set of a shirt cut in this way is fully as good as one made with the usual opening. The smartest evening shirt has the high-standing collar attached, but unless one is going in for "effect" pure and simple I should not advise this arrangement. The appearance and comfort of the collar is in no way improved or increased and it is next to impossible to have the thing well laundered.

There has been some little talk concerning the number of button-holes for studs that is most correct, but so far I have not observed any change and it seems probable that two will continue to be the most usual. Pearls will undoubtedly again be the fashionable studs, although on the ground of good style there is nothing to be said against white enameled buttons or small studs of plain gold. How.

WHAT THEY READ

[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

UNLEAVENED BREAD

BY ROBERT GRANT. CHARLES SCRIBNER'S SONS

An instance of nightmare is this. The author has probably encountered at some time one of those half-baked women possessed of a mania for belonging to a large and varied assortment of women's clubs before which organizations it is her delight to read "papers." Probably a Chautauqua feminine student has also passed under the scrutiny of Judge Grant. Out of these two studies from life an attempt has been made to create a modern type; an attempt that has, however, resulted in the presentation of a monstrosity. It would be impossible to conceive of an author displaying more venom than is meted out to poor Selma White by her creator; so that he can but gird at all varieties of women and girls who are dissatisfied with restricted lives, he cares not what motives he reputes to his heroine or what amazing antics he makes her to perform. He writes her down as criminally responsible for her first husband going to the dogs, where, if ever woman was justified in sending a man about his business, Selma was in this instance. Her high crime and misdemeanor, in the eyes of Mr. Grant, is that she went from her childless house for a week to attend a woman's convention. Left to himself her husband promptly indulged in dissipation which involved wreckage of the more vital conjugal commandments. Selma very properly resented his scandalous proceedings, but she has not the sympathy of her creator, who, on the contrary, is so rabid about Selma and so anxious to put her in the wrong in regard to attending a woman's convention, that he fails to realize that he is making Babcock out as the most unreliable of husbands. A wife is frequently called away from her husband's side for purely domestic reasons, and since Babcock is represented as likely to lapse into bestiality if left to his own company, any well-balanced person would conclude that Selma was justified in losing confidence in one so prone to lapsing into evil doings. Not so Mr. Grant. According to his reasoning Selma had attended a woman's convention and therefore was she responsible for Babcock's making a beast of himself!

And so on throughout the four hundred odd pages: Selma is ever made responsible for the foolishness or the moral obliquity of her several husbands. The author's rage at her for being dissatisfied with her lot and for not realizing her own ignorance, is so intense that he draws her with but one redeeming quality—personal fastidiousness, but even that he imputes unto her as unrighteousness. Mr. Grant overshoots the mark; it is not a character he develops; it is own violent prejudices which he embodies. He gives away his case in showing how little training Selma had for any station. She but partakes of the spirit of the age when she desires to get on; the whole world-wide trend toward large cities is but a manifestation of the impulse that made her long for a larger theatre for her operations, and which impelled her to accept Babcock to that end. Selma would never have fallen a victim to the malevolence of Judge Grant had she, after the error she made in yoking herself to a coarse-fibred man, continued to bear him children and otherwise devote her life to his comfort and pleasure; but poor untrained Selma had aspirations; hence her pitiless showing up. As a relief to the feelings of Judge Grant and as a source of revenue to him and to his publishers Unleavened Bread may justify its writing, but it is difficult to name another purpose served by its publication.

A certain scene is set forth to show the pretentious ignorance of Selma, and it must be owned in this instance that the author portrays the mental attitude of the ignorant provincial to the life. In the course of events Selma, the untrained country girl, is introduced to the friends of her second husband Littleton, a refined and cultured man, an architect by profession. Possessed with the "literary circle" ideas of culture, Selma looks forward with delight to consorting with writers and editors. She anticipates a season of such high-flown talk and criticism as never before fell to her lot. What she really experiences is the holiday mood of serious workers. At certain Saturday evening suppers Selma "made the acquaintance of her husband's and his sister's friends, both men and women, who dropped in often after the play and without ceremony for a weekly interchange of thought and comradeship. Selma looked forward to the first of these occasions with an eager curiosity. She expected a renewal of the Benham Institute, only in a more impressive form, as befitted a great literary centre; that papers would be read, original compositions recited, and many interesting people of both sexes perform according to their specialties. She confidently hoped to have the opportunity to declaim, 'Oh, why should the spirit of mortal be proud?' 'Curfew must not ring to-night,' or some other of her literary pieces.

"Therefore, it was almost a shock to her that the affair was so informal, and that the company seemed chiefly occupied in behaving gayly—in making sallies at each other's expense, which were greeted with merriment. They seemed to her like a lot of children let loose from school. There were no exercises, and no allusion was made to the attainments of the various guests beyond an occasional word of introduction by Pauline or Wilbur; and this word was apt to be of serio-comic import. Selma realized that among the fifteen people present there were representatives of various interesting crafts—writers, artists, a magazine editor, two critics of the stage, a prominent musician, and a college professor—but none of them seemed to her to act a part or to have their accomplishments in evidence, as she would have liked. Every one was very cordial to her, and appeared desirous to recognize her as a permanent member of their circle, but she could not help feeling disappointed at the absence of ceremony and formal events. There was no president or secretary, and presently the party went into the dining-room and sat around a table, at either end of which Pauline and Wilbur presided over a blazer. Interest centred on the preparation of a rabbit and creamed oysters, and pleasant badinage flew from tongue to tongue. Selma found herself between the magazine editor and a large, powerfully-built man with a broad, rotund, strong face, who was introduced to her as Dr. Page, and who was called George by every one else. He had arrived late, just as they were going in to supper, and his appearance had been greeted with a murmur of satisfaction. He had placed himself between Pauline and her, and he showed himself, to Selma's thinking, one of the least dignified of the company.

"'My dear Mrs. Littleton,' he said, with a counterfeit of great gravity, 'you are now witnessing an impressive example of the politeness of true friendship. There are cynics who assert that the American people are lacking in courtesy, and cast in our teeth the superiority of Japanese manners. I wish they were here to-night. There is not a single individual present, male or female, married of single, who does not secretly cherish the aimable belief that he or she can cook things on a blazer better than any one else. And yet we abstain from criticism; we offer no suggestions; we accept, without a murmur, the proportions of cheese and beer and butter inflicted upon us by our hostess and her brother, and are silent. We shall even become complimentary later. Can the Japanese vie with this?'

"The contrast between his eager, grave gaze, and the levity of his words, puzzled Selma. He looked interesting, but his speech seemed to her trivial and unworthy of the occasion. Still she appreciated that she must not be a spoil-sport, and that it was incumbent on her to resign herself to the situation, so she smiled gayly, and said: 'I am the only one then not suffering from self-restraint. I never made a Welsh rabbit, nor cooked on a blazer.' Then, in her desire for more serious conversation, she added: 'Do you really think that we, as a people, are less polite than the Japanese?'

"The doctor regarded her with solemn interest for an instant, as though he were pondering the question. As a matter of fact, he was thinking that she was remarkably pretty. Then he put his finger on his lips, and in a hoarse whisper, said, 'Sh! Be careful. If the editorial ear should catch your proposition the editorial man would appropriate it. There!' he added, as her left-hand neighbor bent toward them in response to the summons, 'he has heard, and your opportunity to sell an idea to the magazine is lost. It is all very fine for him to protest that he has heard nothing. That is a trick of his trade. Let us see now if he will agree to buy. If he refuses, it will be a clear case that he has heard and purloined it. Come, Dennison, here's a chance for a ten thousand-word symposium debate, 'Are we, as a nation, less polite than the Japanese?' We offer it for a hundred and fifty cash, and cheap at the price.'

"Mr. Dennison, who was a keen-eyed, quiet man, with a brown, closely-cut beard, had paused in his occupation of buttering hot toast for the impending rabbit, and was smiling quizzically. 'If you have literary secrets to dispose of, Mrs. Littleton, let me warn you against making a confident of Dr. Page. Had you spoken to me first, there is no knowing what I might have——'

"'What did I tell you?' broke in the doctor. 'A one hundred and fifty-dollar idea ruthlessly appropriated These editors, these editors!'

"It was tantalizing to Selma to be skirting the edge of themes she would have enjoyed to hear treated seriously. She hoped that Mr. Dennison would inquire if she really wrote, and at least he would tell her something about his magazine and literary life in New York. But he took up again his task of buttering toast, and sought to interest her in that. Presently she was unable to resist the temptation of remarking that the editorship of a magazine must be one of the most interesting of all occupations; but he looked at her with his quizzical smile, and answered:

"'Between you and me, Mrs. Littleton, I will confide to you that a considerable portion of the time it is a confounded bore. To tell the truth, I much prefer to sit next to you and butter toast.'

"This was depressing and puzzling to Selma; but after the consumption of the rabbit and the oysters there was some improvement in the general tone of the conversation. Yet, not so far as she was concerned. Mr. Dennison neglected to confide to her the secrets of his prison-house, and Dr. Page ruthlessly refused to discuss medicine, philosophy, or the Japanese."

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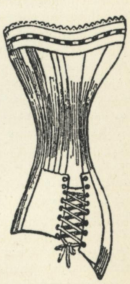

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VOGUE'S WEEKLY PATTERN

NUMBER 83 27 SEPT., 1900

VOgue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

THe pattern for this week is for a fancy blouse The model illustrated is made of deep cream satin-finished cloth in a very light weight. It is tucked in groups, and is trimmed with lovely cream lace appliquéd on cloth of gold. The girdle is of panne velvet, in a pastel yellow.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

BLack velvet as a trimming has evidently not reached its limit, as it is used in a variety of new ways on the autumn gowns. One simple evening gown on which it was seen was made of lavender silk. The skirt was circular in shape with an inverted plait back. The bottom was finished with a deep band of fine white lace.

On either side of the skirt were three rows of black velvet ribbon an inch wide, outlined on both edges with very narrow gold braid, and finished with a tiny gold buckle. The first band was about twelve inches long, the next three inches longer, the last three inches longer than that. The short band was set a little to the front of the hip. The bodice was tight-fitting, cut with a pointed neck, around which was a scarf of black tulle tied in a square bow with short ends, fastened in the centre with a gold buckle. Over the scarf was a shaped flat fichu of white lace matching that on the skirt. The sleeves were short puffs finished with black velvet crossed and finished with buckles. The belt was of two rows of black velvet, one above the other, the upper one about two inches above the lower on the left side where it also was fastened with a gold buckle.

Gold buckles, gold thread, and braid promise to be used to a great extent as trimmings this winter. Gold threads are seen woven in many of the new materials, and in the fancy ribbons. Gold buckles are used in various sizes on blouses, on hats and on gowns, while gold braid combined with other trimmings is used for under sleeves, fronts, etc. A little gold well introduced is very pretty and effective, but one must always beware of overdoing it.

The under sleeve still continues its popularity, and on some women it is most becoming. For those with very thin arms it is a delight, as both the bell upper sleeve and full under one are becoming to a thin arm. For elderly women who do not care to wear elbow sleeves, but wish something more elaborate than the plain sleeve, they are also useful. The gowns of handsome black velvet and silk look so well with the full under sleeve of very fine lawn and needlework. These sleeves should be made separately from the gown, in order that they may be easily removed and cleaned when necessary, which is often, as that part of the sleeve always soils first, and daintiness is its chief attraction. For a gown that has elbow sleeves and a low neck, one can have a yoke and under sleeves made of fine nainsook and insertion, which when worn makes the gown less elaborate and more appropriate for some occasions. A gown of light blue crêpe, made in this way, could be used for small dinners, and with the yoke and sleeves for the theatre.

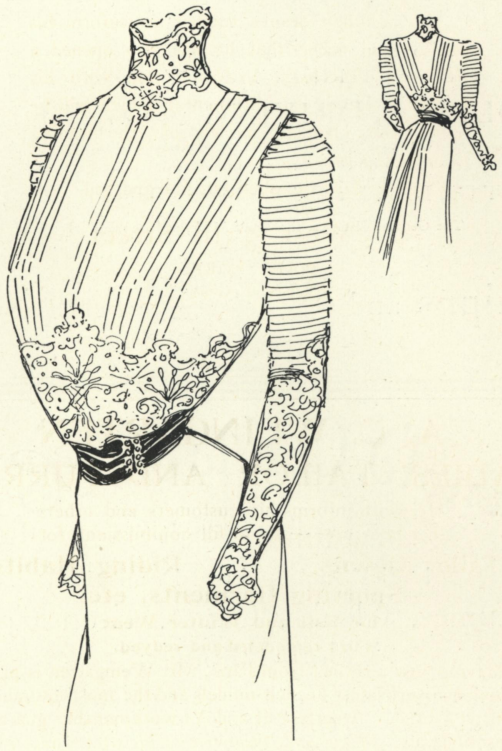
An excellent idea for any girl intending to travel this winter is to fit the top tray of her trunk with a series of boxes, which are used as a bureau to keep all her small articles of dress when she is in a hotel, where the closet room is always inadequate. If, after the laces and ribbons are used, they are returned to their respective boxes, the small accessories will always be packed and in order; also easy to find, which is a comfort when dressing. It will take some time to fit the boxes to the tray, as they must fit exactly, leaving no space for them to slip about when the trunk is moved. Shoe boxes, a corset box for gloves and square boxes that fancy jabots come in are all useful; the covers are also kept and put on when traveling. The boxes do not come up to the top of the tray, and the space above is a good place for extra bodices. After taking these out and hanging them up, remove the covers, putting them under the boxes they belong to and leaving the contents just as they are, ready for use. When leaving the room the trunk should be locked, and in this way small articles which so easily disappear will be perfectly safe.

Another useful idea when making a sea voyage is to pack changes of underwear in bundles, that is, put a whole set together. Then if the weather is rough and you wish to find your underwear you do not have to go through your whole trunk to find each article, but can take out one of the bundles containing everything you need.

All women like to have their gowns lined with silk, but many cannot afford it if they have a large wardrobe, as the silk lining is often more expensive than the gown, but also makes an inexpensive material look well when a cotton lining would spoil it. A clever girl we know overcomes the difficulty of having silk linings for all her gowns on a small income by having three good silk underskirts over which all her gowns are made. As most of the gowns are fashioned with drop skirts this is quite possible, as it is not necessary to have both skirts hung on the same band, which is usually the only place that silk skirts are attached to the outer skirt. Of course you must choose colors that go well with everything. For instance, black, white and green are good colors to choose, as black may be worn with all colors, white with evening gowns or nets, and green harmonizes with many of the street colors, such as tan, brown, some shades of blue, etc. The skirts should be cut to be worn with the latest shaped gowns, and should have a deep plaited ruffle on the edge. The green one we should advise having short to be worn with street gowns, which are much more convenient if made walking length, no matter what the fashion may be. For the bodice lining black and white can always be bought, and the green can probably be nearly matched. This year not only will the pastel shades again be popular, but paler shades yet, called ancien, will be used extensively, in fact in trimmings, silks, cloths and ribbons one sees the old faded colors reproduced.

If these gowns are well designed, embroidered, etc., the effect is lovely. Embroidery will be used extensively this winter on cloth, silk and satin, as it used to be on the gowns of bygone centuries. Fancy waistcoats are lovely of a dull shade of cloth, hand-embroidered all over in a fine design with embroidery silks, also in dull colors, and picked out here and there with gold and silver thread. Satin bodices, to be worn with elaborate tailor suits, are also lovely embroidered in this way, or with only the fronts, cuffs and collar embroidered.

A pretty simple evening frock for a young girl is made of crêpe de chine in a lovely shade of pink. The skirt, which reaches the boot tops is finished with an eight-inch tucked ruffle, lace-edged, and set out by a taffeta ruffle underneath. Above the ruffle is an insertion four inches wide. The upper part of the skirt is plain with inverted plait at the back. The bodice is cut round and has a transparant yoke and collar of fine lace, the collar being wired to hold it in place. The bodice below the shallow yoke is bloused in front, and delicately embroidered in white silk with a pattern of small flowers and leaves; this design also runs around the decollétage, and around the cuffs. The gown fastens up the back with small buttons, and has a sash with long ends of pink chiffon.



VOGUE'S WEEKLY PATTERN—NO. 83, FANCY BLOUSE

For description, see this page. Cut paper pattern No. 83 sent on receipt of coupon with remittance of fifty cents.

REQUESTS FOR PATTERNS

READers of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are :

No. 2 Golf Cape.
No. 4 Drop Skirt.
No. 6 Lace Guimpe.
No. 7 Breakfast Jacket.
No. 8 Shirt Waist.
No. 11 Light Summer Skirt.
No. 12 Light Summer Bodice of No. 11.
No. 13 Bathing Suit.
No. 14 Three Stock Collars.
No. 15 Little Boy's Frock.
No. 16 Little Girl's Dress.
No. 17 Eton Jacket.
No. 19 Tight Fitting Petticoat.
No. 20 Ladies' Blouse Waist.
No. 21 Three Corset Covers.
No. 22 Three-piece Skirt, circular flounce.
No. 25 Fancy Wrap.
No. 26 Lace Coat.
No. 27 Chemise and Drawers.
No. 28 Night Gown.
No. 29 Dressing Gown.
No. 30 Combination Chemise and Skirt.
No. 33 Child's Coat.
No. 34 Shirt Waist.
No. 36 Silk Waist.
No. 38 Girl's Coat.
No. 39 Jacket with Carrick Capes.
No. 40 Tucked Skirt with box-plaited back.
No. 43 Box Plaited Skirt.
No. 44 Fancy Silk Bodice.
No. 45 Child's Afternoon Frock.
No. 46 Dressing Sacque.
No. 47 Plain Shirt Waist.
No. 48 Three Sleeves.
No. 49 Bed Jacket.
No. 50 Fancy Wash Waist.
No. 51 Yoke Night Gown.
No. 52 Skirt Suitable for Wash Material.
No. 53 Waist of No. 52.
No. 54 Box Plaited Shirt.
No. 55 Five-gored Skirt with tucked back
No. 56 Little Boy's Russian Suit.
No. 57 Tucked Silk Eton.
No. 58 Short Skirt.
No. 59 Nine-gored Tailor Skirt.
No. 60 Jacket to be worn with No. 59.
No. 61 Fancy Lace Bolero.
No. 62 Tucked Circular Skirt.
No. 63 Plain Tailor Shirt.
No. 64 Collarless Eton.
No. 65 Girl's Wash Frock.
No. 66 Bathing Suit.
No. 67 Circular Skirt with tucked flounce.
No. 68 Fancy Cape.
No. 69 Kimona Dressing Sack.
No. 70 Short Walking Skirt.
No. 71 Norfolk Jacket.
No. 72 New Corset Covers.
No. 73 Three-Piece Skirt with plaited flounce.
No. 74 Fancy Petticoat.
No. 75 Short-Sleeved Nightgown.
No. 76 Young Girl's Dress.
No. 77 Simple Dressing Gown.
No. 78 Closed Drawers.
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FASHIONS IN HAIR DRESSING

By Madame Thompson, Coiffeure

The comb pouff for ladies' hair to be used in raising it for the fashionable pompadour, which is still so generally worn by young and old, has called the attention of the most sensible as well as the most fashionable women. Its claims have been investigated and pronounced a perfect substitute for hiding the effects of impoverished hair and evading any false effect so undesirable. Still I do not claim all faces can be improved by the pompadour. There are the many dainty effects in front-pieces that suit certain styles and ages, and singular as it may seem, no two alike, but all perfect in fit. I must not forget to mention the peculiarly constructed wigs for some who must wear as near like their own, keeping a certain personality, which is an uncommon element nowadays not found in all shop work. The distinctive feature in Mme. Thompson's designs for ladies' hair, she creates from suggestions you may give, just the thing you want or need. In the matter of white or gray hair she has a personal pride in her own to look becoming and natural, and will only work in the best that will retain its color and give the best satisfaction. White and gray hair will turn yellow in a few weeks if *not the best*. The cheap is dear at any price, so do not expect it at our establishment. Mothers who love to see their darlings' hair in curl don't use any hard substance like kids, pins or devices that will make them uncomfortable and ugly to look at. Use the Ribbon Curlers, the most sensible and pretty idea to curl children's hair, that give comfort when sleeping and the natural-curl effect is so beautiful. All dry goods houses keep them, or if not we will send them by mail for 25 cents a box. Ladies down town shopping will be delighted at the restful shop to have a manicure or face massage, shampoo or hair dressed. Mme. Thompson takes great pleasure in getting up designs from ladies' own ideas for the hair. We extend a cordial greeting to all. Mme. Thompson, 10 West 22d Street.—*Adv.*

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ANSWERS TO CORRESPONDENTS

RULES

(1) The writer's full name and address must accompany letters to Vogue.

(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(3) Correspondents will please write only on one side of their letter paper.

(4) Emergency questions answered by mail before publication when $1.00 is sent with the question.

(5) Confidential questions answered by mail are not published when $2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1572. Wardrobe for Philippines. To F. E. L.—(1) What would you advise for a young matron's wardrobe for traveling to the Philippines and going about while there? I leave in late autumn, and should like to know just what will be required. My husband is in the army there, and I shall be stationed at a small post with him until the spring, when I shall return. I shall be near Manila, and shall be entertained by the families of other officers there.

(2) What hats shall I require?

(3) What are the necessary items for the trip?

(4) What would you advise my taking that I am unable to purchase there?

The American colony has not been in the Philippines long enough to establish styles and fashions of its own, and being so far removed from home, Americans there are unable to keep in more than partial touch with the prevailing styles in New York, Paris or London. Still, some smart gowns are brought over by every steamship. There is as much eagerness to receive the latest touch in fashionable clothes as in any part of the world, and it is therefore advisable to take as many of the latest dresses and habits suited to a moderately warm climate as your income will permit. The fact that your gowns are the fashion in the United States will be sufficient to make them objects of interest (and sometimes of envy), and a woman need not feel out of place if she does not see another such gown as the one she wears.

The American women in the Philippines have for the most part adopted what might be called a hybrid style in fashions; that is, they have made concessions to the native costumes, but still they have tried to retain the distinct characteristics of the fashions prevailing at home. The climate and social conditions are partly responsible for this attempt at combination. It must be remembered that the climate is almost always warm, or at least summer is the prevailing season's mood. Men and women consequently dress as in any tropics, and light, gauzy materials predominate. The native women of fashion (and they are not to be despised, for some of them are very wealthy, and wear very costly gowns) have a great penchant for beautiful lace-work. Most of them have full, beautiful arms and neck. Usually when in full dress a handsomely-embroidered lace kerchief is pinned over the bare shoulders. Their gowns often are made of pina cloth, which is woven from the fibre of the pineapple, the strands of which are as fine as hair and almost as soft and glossy as silk. The best of this pina cloth sells as high as $25 a yard, and from this price it ranges down to $1 a yard.

It is natural that the American women should adopt this gauzy material for evening and theatre gowns, and some of them have made a most magnificent appearance. The gowns are made after the latest fashion plates of Europe and America, and they are not very much behind these fashions. One great drawback in the Philippines is the unsatisfactory work of dressmakers; the native women are good seamstresses and exquisite embroiderers, but they do not understand fitting or adapting. Their gowns are all cut and fitted after one general model; these differ one from another chiefly in the color and quality of the cloth. There are few good sewing-machines there, and the dressmakers are aggravatingly slow.

Jewelry is a national passion with the Philippine women, and they wear it anywhere and everywhere. Diamonds sparkle in combs, rings and bracelets, and at one of the theatres one can see a gorgeous display of precious stones. They far outshine the American women in this respect, and, indeed, it looks very much as if the latter purposely left their jewelry at home so as not to be classed with the natives. Still, the jewels worn by the Philippine women does not seem out of place; they wear them so innocently and naturally that one does not stop to criticize its quantity.

It is next to impossible to advise what is best for a sojourn in the Philippines, beyond giving the above few general directions as to the character of Philippine fashions. One will find any of the latest summer fashions, or those designed for tropical countries, just the thing, and these should be laid in according to the extent of one's income. But there will be many accessories of dress that one will want to purchase when reaching Manila, and so it would be wise to save some of the dress allowance for special articles to be purchased later in the Philippines.

1573. Note Paper, Seal Rings, Dinner Coat. To U. A. S.—(1) Please give correct size and color for note paper used by men.

(2) I have coat of arms, crest, lambrequin and motto. Do you advise use of all on note paper? Would you dispense with the lambrequin? In what color ought it be printed?

(3) What do you advise on a gold seal ring, crest and motto? Would you include the arms? Is the plain gold ring better form than those with chased or fancy sides?

(4) Kindly inform me as to cut of proper dinner coat, width of collar in back, lapels at widest point, pockets, etc., etc.

(1) There is no especial size of note paper which is more smart or correct than every other. A man's note paper should not be too large or too small, and, in our opinion, an oblong shape is preferable to a square; but there are several sizes, any one of which may be used; either of the sizes known as octavo or baronial would be correct. White is rather better than tinted paper for men, although a very light gray is not bad style.

(2) The use of a crest or coat of arms on writing paper depends somewhat on individual taste. Of the two, we advise a small crest in solid color—as, for instance, very dark blue—without the coat of arms, lambrequin or motto. However, the simple address, without emblazoning of any kind, is the best style, and according to present ideas rather the smartest. Women of the smart world have ceased almost entirely to use crests on their writing paper, and among men the fashion is also dropping out. The address should be in small, simple lettering, and in a plain dark color.

(3) On a gold seal ring have the coat of arm, crest and motto. Plain gold is better style than embossed, chased or fancy rings.

(4) The dinner coat should be cut with square shoulders and a slight spring to the seams, and the sleeves should be made to fit well around the cuffs. The coat should be rather short—that is, about as long as the ordinary sack jacket, or as long as the sleeves when the arms are allowed to fall at the sides in a natural position. The collar should be about one and one-half inches broad at the back, and the rolled lapels should extend about half-way down the coat in front, being about three and one-half inches broad at the widest point. The newest dinner jackets have a facing of very heavy ribbed silk, two buttons on each side of the coat below the end of the collar or lapels, set over imitation worked buttonholes, and side pockets set vertically, like the pockets of a raglan overcoat. This jacket has no outside breast-pocket. There may be one or two buttons on the sleeves. The older style of dinner jacket has no buttons in front, flap side pockets and an outside breast-pocket.

1574. Model for Black Embroidered Gauze Velvet Gown. Japanese Room. To Katherine.—Will you kindly inform me through your valuable paper what to combine with dress like sample I enclose. At present the gown is made over white silk, and as the skirt is too short, I shall have to get material for new yoke and sleeves. Could I use gold cloth with spangles, and could I use black crêpe to lengthen?

(2) Want a black velvet gown this autumn. How could I make it, and could I trim it with sunbursts of spangles? Are spangles out altogether, or just the heavily trimmed dresses?

(3) Have empty room 10 x 12 feet, next to sitting-room; do not care for music room; could I make Japan room out of it? "Dens" are so common and Moorish room too expensive. Could you suggest something odd and not too expensive?

The gown sample of which you enclose would look best combined with black mousseline de soie. It is difficult to advise how to re-make it without knowing how it is made at present, but as you say it is too short, suggest a deep flounce made of tucked mousseline de soie, or two flounces of mousseline dlaited. Finish your overskirt in points and edge with a tiny ruffle of the mousseline hemmed and trimmed with narrow fine black French lace. Leave it over the white silk, as black and white is always a good combination. The yoke and sleeves make of the mousseline tucked and each tuck lace edged. See model on page 167 Vogue, 13 Sep. Make the yoke in the same way. Make the bodice of the material sample of which you enclose. Belt of black mousseline with knot and long ends on left side.

(3) It is still too early to give the best models in velvet gowns, to be worn again this winter. The simple models are the best to choose, using for the gown a very good velvet. Cheap velvet gowns are out of the question if you wish to look well. Should not advise using spangles as a trimming. Handsome jet appropriately used is a good trimming for velvet, or if for a carriage and calling gown fur is of course lovely on velvet.

(4) A Japanese room if well done is pretty and effective, and it can be made inexpensive. You do not give the hight of your room, but we will suppose it is about the usual hight; if it is not you can change the hight of the shelf to suit it. Before you cover the walls run an irregular shelf about six inches wide entirely around the room five feet from the floor. What we mean by irregular is run it two feet at a distance of five feet from the floor, then down six inches, then a foot at that level, and so on around the room, changing the spaces; where it runs down and up again it forms a niche with sides. Stain the shelf yellow. Below the shelf make a dado of split bamboo put on with invisible wire nails; above the shelf cover the walls with figures of Japanese matting. The floor should also be covered with matting and Japanese cotton rugs, or in so small a room one rug would look better. On the walls put a few good ornaments, such as Japanese water colors framed in wood. A Japanese mask or two and such objects, must they must be good. It is better to have a very few good ornaments than many inferior ones, which are so numerous in the Japanese shops, or so called-ones. Avoid cheap fans, lanterns, umbrellas, etc. The room may be lighted by a handsome lantern of beads and silk, or something of that kind. On the shelf put good bric-à-brac, solid-colored porcelains, carved ivories, etc. These are of course expensive, but if you get one at a time you soon collect a few good objects that are always pretty and never go out of style and look well wherever they are placed. The fault usually with Japanese rooms, Turkish rooms, etc., is that they are filled with an assortment of trash that makes a rather picturesque but inevitably cheap effect of which one soon becomes tired; moreover it would be impossible to use the objects in any other room if desired.

Women cease to grow old-looking from the day they begin to use Dr. Dys's Sachets de Toilette, but what is still more interesting is that outside of the general daily treatment to arrive at lasting effects, they can after a single treatment of Applications de Jeunesse obtain extraordinary results. The skin becomes clearer, the pores finer, and there is a general brightness about the face which essentially belongs to youth. V. Darsy, 129 East 26th street, will give all necessary information.

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It is patronized by those who give much thought to dress and who are careful to provide themselves with the best and most correct foot-wear. Hence it is that Arnold has gained the reputation for being the regulator of shoe fashion.

The best shoes, the best made and the smartest shops are found there. But lest anyone fear that the prices may be higher than at so-called cheaper houses, we would remind them that by the volume of our business we are able to sell our shoes at the same margin of profit as do the dealers in inferior grades; so with no greater cost, comparatively, one is enabled to obtain the best, which is in itself economy, for cheap shoes, like cheap clothes, are extravagances. We invite those who have not yet made their selection to favor us with a visit.—*Adv.*

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Vogue of 18 October will be a Children's Number.

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DESCRIPTIONS OF FASHIONS

(Continued from page iii)

waistcoat edge coming from under fronts of boléro is of white cloth, with rows of tiny ball gold buttons and loops of the black and gold braid; two large fancy gold buttons in corners of boléro. The lower part of the sleeves is of the white cloth, with rows of the braid and band of narrow black velvet ribbon almost covering it. Three rows of velvet ribbon on collar, with rosette at back. Wide draped girdle of black velvet. Hat of tucked black gauze, with crimson velvet roses and autumn foliage.

FIG. 6119.—Gown of slate-gray broadcloth over same color taffeta. A circular foundation of taffeta is finished with a narrow accordion-plaiting; on this is hung the deep circular cloth flounce, which has tiny tucks in groups of three stitched down to three inches of lower edges. A short tunic of the cloth comes to a deep point in front; bordering it is an appliquéd croll design in gray velvet, outlined with blacks and gold fancy braid. Fulness in inverted plait at back. A fancy boléro has a deep collar, giving the effect of a short cape across shoulders in back, and falling in a shield-like point in front, where it shows a small V-shaped yoke trimmed with rows of the braid, and a slightly bloused under part of the same cloth. The boléro fastens on left shoulder and under left arm. The collar, cuffs and edge are bordered with the appliquéd velvet, with black and gold braid outlining design, and the lower parts of sleeves are trimmed with rows of this braid. Two groups of tucks in upper part of sleeve. Velvet appliqué on upper edge of standing collar, with rows of braid below. Narrow pointed belt of gray velvet. Hat of corded gray panne, with gray ostrich plume; lace scarf twisted around crown, with fluffy rosette in front caught with fancy gold buckle.

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which promises to revolutionize woman's form. It behooves the woman who wishes to be ultra chic to investigate this corset before ordering elsewhere. Its highest recommendation, aside from the fact that it gives a woman the very latest figure, is its hygienic properties. It is absolutely healthful. A most important feature is that it reduces the abdomen from 4 to 10 inches without increasing the waist measure. This corset is firmly bound below the waist line, supports the abdomen, doing away with all other supporters, and forces one to carry one's self correctly. The beauty of this corset is its perfect fit, which leaves every part of the body uncompressed, and gives free play to all the muscles and organs. It does not press in any manner whatever upon the diaphragm.

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Corsets made to order. Perfect fit guaranteed. Silk petticoats a specialty

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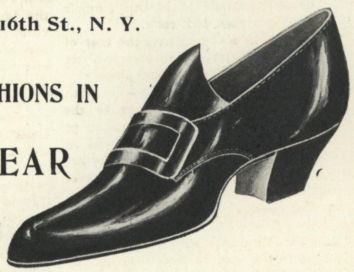

FOR THE FALL AND WINTER OF 1900

SEND FOR CATALOGUE. CORRESPONDENCE INVITED

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NEW YORK

"THE HYGIENIQUE"

SMARTLY DRESSED MEN

will have their clothes cut this Fall in much the same style as they did last Spring. There will be some difference in Morning and Frock Coats, however, the change in the morning coat being perhaps the most pronounced of all, the skirt of the garment being considerably longer and hanging well around on the hips and thighs. Vicunas, Thibets or Oxfords are the goods to use for this.

This Fall I am showing an exceptionally large stock of the very choicest fabrics produced in England.

HEAVY ANGOLA FLANNELS for sack suits, with many smart and new patterns in GREENS, OLIVES and BROWNS.

I would call particular attention to some exclusive novelties in ENGLISH RAGLAN COATINGS which are absolutely rainproof and cannot be had elsewhere in the United States.

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Custom Tailor

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2d Floor New York

I have no connection whatever with the Ready-made Clothing Company on the 1st floor of 245 Broadway.

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WARRENS TRADE MARK FEATHERBONE

THE SUCCESSOR TO *WHALE* BONE

WITH TEN-FOLD ITS ADVANTAGES

THE accompanying illustration is from an actual model made in the New York Parlors of the Warren Featherbone Company, and is here published to show some of the smart and fashionable effects obtainable with this celebrated boning. The description following will enable one to copy the fashion exactly.

We have selected this particular model from a number which are now on exhibition at our New York establishment, Broadway and 20th Street, where the season's styles in gowns for all functions are displayed in perfectly gowned miniature figures, and many novel uses for Featherbone are illustrated.

In the parlors are maintained a corps of competent demonstrators for the benefit of those of our patrons who desire instruction in the application of Featherbone.

AN INVITATION

is therefore extended to dressmakers and all ladies interested in fashions to call at the parlors, where they will be welcome at all times to make themselves thoroughly at home.

Parlors are maintained in

BOSTON, PHILADELPHIA AND CHICAGO,

but should any of these be inaccessible, we think that a booklet which we publish will be interesting. It is called "Featherbone Fashion Catechism," written by a New York fashion writer of authority. We will gladly send it to whomsoever will address us at THREE OAKS, MICHIGAN.

DESCRIPTION OF FASHION

The gown is a thin material made over a silk foundation skirt. The featherbone piping cord is used for shirring five rows in three sections all around the skirt, excepting across the narrow front breadth. The accordion-plaiting around bottom of skirt is fastened under the last row of featherbone piping cord in the lower section of shirring, and the flare around the lower edge is obtained by elaborate under-foundation petticoat, which has a scant circular flounce cut into square tabs, edged with featherbone cable cord; and where the circular flounce is attached to the petticoat is an extension of double-cord skirt bone, which also joins an accordion-plaiting of silk fully as wide as the circular flounce which forms a foundation for the tabs. Down the back seam is another row of bone to make skirt flare out at lower edge. The girdle of velvet is held in place by being made on a featherbone girdle frame, and both it and the sash are richly embroidered with featherbone gilt cord. This same gilt cord is used to flare out gold lace cuff at elbow and the collar also. Silk-covered skirt bone is covered with velvet ribbon to help flare at neck and elbow. For shirring effect of deep lower sleeve and at the yoke the black piping bone was used. To hold in shape and give flare to lower skirt the featherbone was used to much advantage.

INSTRUCTION PARLORS
NEW YORK, 898 Broadway
BOSTON, 7 Temple Place

Warren Featherbone Co.
THREE OAKS, MICH

INSTRUCTION PARLORS
PHILADELPHIA, 28 South Eighth Street
CHICAGO, 704 Marshall Field Annex Building

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